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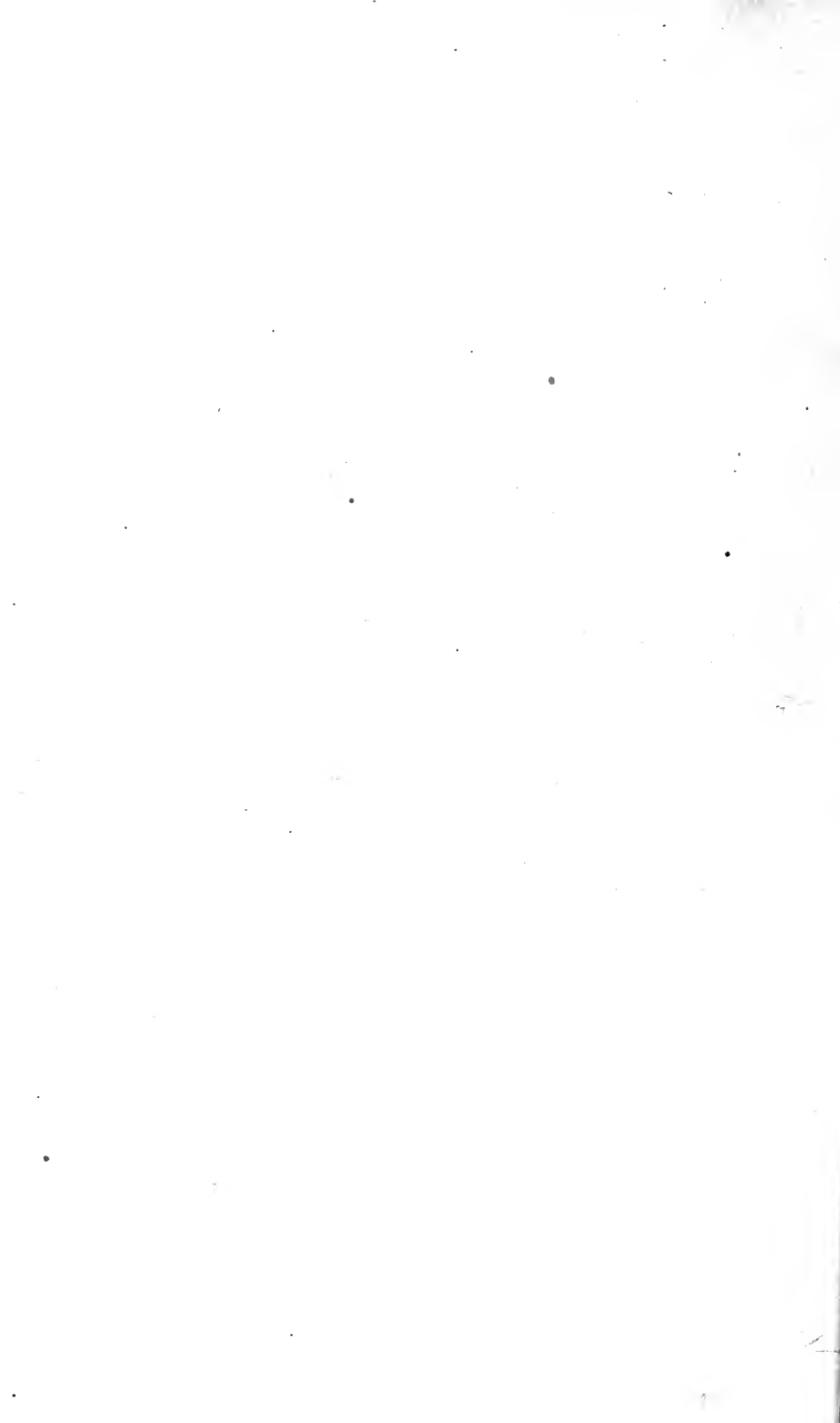


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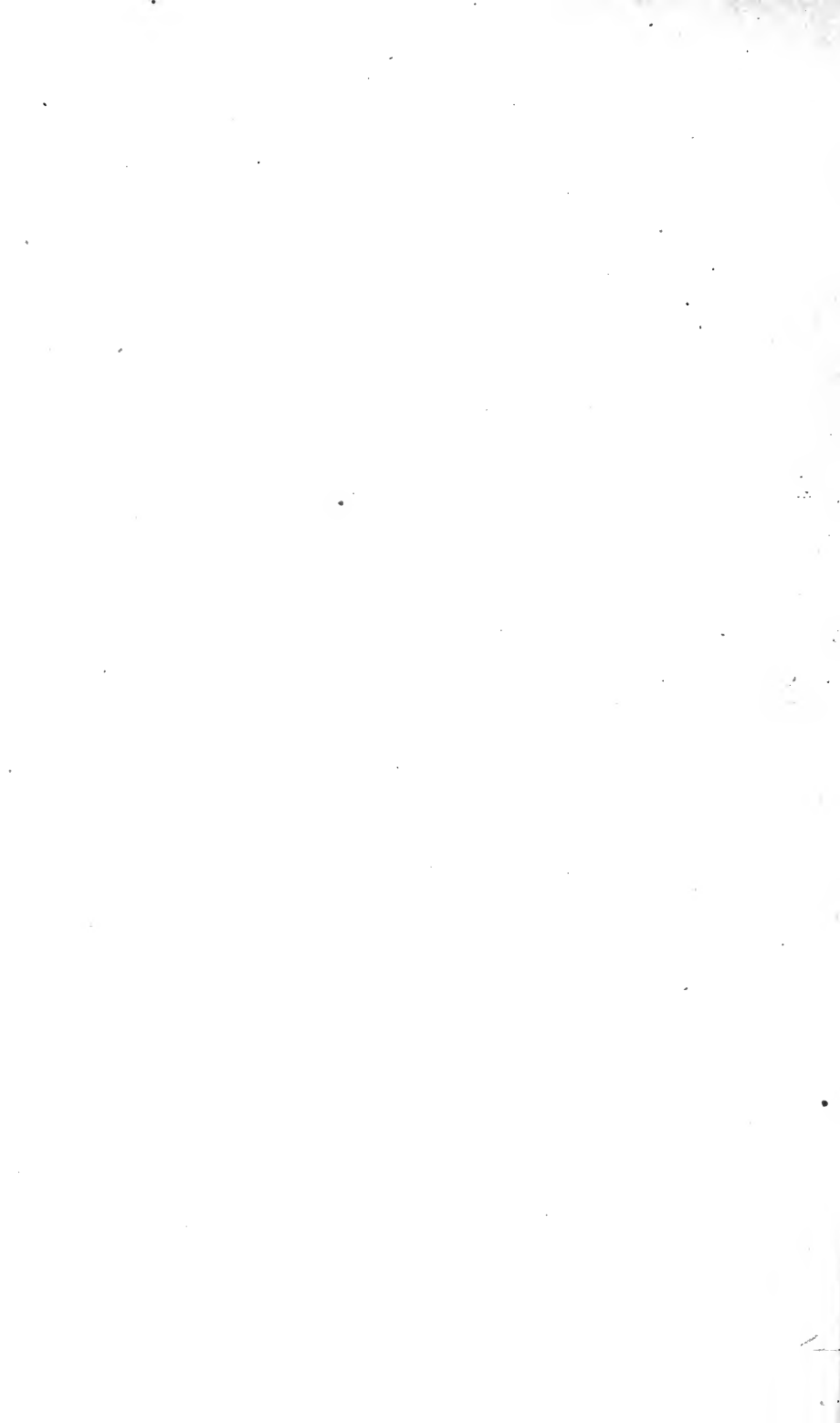
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- III. *Inscriptiones Graecae*, I, 321 *verso*; unpublished.
- IV. Die Friessteine des Erechtheions.
- V. Excavation Area at Corinth in 1905.
- VI. The Erechtheum: General Plan.
- VII. East Wall of the Erechtheum, showing Stones *in situ* or Identifiable.
- VIII. East Wall of the Erechtheum, showing what was found of the Window-
linings and their Decoration.
- IX. The Erechtheum: East Elevation, Restored.

CIA.I. 322b, 2 ΘΜ // 7 ΙΟΨ.Μ // 10 ΠΟΛ'

CIA.IV. 322 (p.152), 2 ΟΞ // 5 ΟΞ // 10 ΑΠΟΞΠ // 13 ΑΤΑ // 20 ΕΚ // 24 ΠΟΞ

CIA.I. 282, 1 ΙΟΝΑ... ΟΝΕΙ'Ι Α ΜΦΟΖΑΙΓ'ΑΙ // 3 ΑΞ...Δ // 4 ΕΞΑΙ
ΚΑΙ'Ι.Μ // 5 ΤΥ // 6 ΤΕ.ΟΡ // 11 ΑΙΚCIA.IV. 321 (p.148), 3 ΠΑΧΟΞ // 9 ΙΝΑΙ ut uidetur // 10 ΠΑΝΕΙ // 13...Δ // 15 ΙΙΙ:
16 ΔΔΠΤ // 17 ΜΕΚΟ. // 19 ΟΙ:ΠΕ // 23:ΠΗΗ: // 28 Ν:ΠΔ // 29 ΞΞΕΠ. -CIA.IV. 321 (p.150), col. II, 3 ANE // 5 ΞΥΝ // 6 ΛΕΜ // 7 Μ ΙΤ // 8 ΠΡΟΣ // 9 Ε
10 ΔΟ // 12...Ι:ΟΙ // 12 ΚΑΙ // 15. ΟΝ // 18 ΚΟΙΛΕΙ // 19:ΔΠΤ. // 29 ΙΟΝΕ // 33 ΠΟΔΙ // 45 uac.
col. III, 19 Υ // 24 ΞΥ // 26 Π' // 29 uacat // 29. Χ // 32 (initio) ΙΕΛ'Ν // 33 / .Π. / Ι. / ΑΝΟΡΑ
33 ΠΑΝΤΑΤΑ // 34 Π. ΞΞΦΕ. Ι ΞΚΟΞΔΙΑΙ // 35 ΚΛ. // 36 ΠΕΝΤΕ // 39 ΕΡΛΛΙΓCIA.IV. 321 (p.75), col. I, 20: Ξ // 21 ΓΕΓ // 22 ΚΑΝ // 26 ΟΞΝ // 27 ΤΑΥ // 29 ΙΤΓ. 1Ρ,
30 Ξ. ΙΛ // 31 ΛΙ ΛΒ // 32 Ε. ΤΙΑ // 33 Π' Α.Α... // 34 Α.ΑΠΑ // 35 ΝΤΙΚΑΙ. Ξ
36 ΟΥΔΟΜΟΞ... ΞΕ.ΟΙ // 37 Ι:ΗΠ // 38 ΙΕΜΜΥ // 39 Ι.ΝΤ // 40 Α.ΠΟ // 41 Π. ΙΤΕ
42 Α / 43 Τ. ΕΤΟ // 45 ΑΞΞ // 46 ΠΙΘ // col. II, 15 AN NI an N:dis-
cerini non potest // 17 Π.Ο < // 18. ΝΤ // 18...ΑΧ // 19 ΑΙΟ // 19 ΝΕΠ // 21 ΑΙΝΕΤ // 22 ΝΞΕΛ
23 ΑΙ. ΑΙΞ // 24 Ν...ΔΔΔ // 25. ΟΞΑ // 26 ΙΤ..Τ // 27 Ε. Α // 28 ΑΙΕΥ // 29 ΠΙΟ
33 ΠΟΝΕ // 37 Λ.ΞΑΙ...ΑΙΕΧ // 38 Κ. ΙΟΙ... // 39 ΑΧΙ // 41 ΚΟΛΛΙ...ΙΤΙ // 43 ΙΟΝ /
48 ΝΦΥΝ // col. III, 3 recentiore lapidis iniuria huius uersus lectio difficillima est; litteram tamen
Thic incisam esse non puo // 5 ΠΕΞΕΝ // 6 ΜΓΟ. ΝΕ // 8 ΕΙ'ΟΞ // 9 ΕΡΑ // 9:ΔΔ: / 10 Α:ΟΙ
10 ΝΟΞ // 10 ΜΟΞ // 11 Ι:ΚΑ // 17 ΤΑΓ, ΛΑΣ // 20...Τ:Τ // 21 ΠΙ:Δ // 22 Ι:ΕΥ // 28 ΤΗ: // 33 ΝΟΡ

CIA.IV. 331 c (p.39), 3 ΙΚΙΟΝΙ:υ

CIA.I. 324 b, 2 ΤΑ. -Λ // 6 ΛΟΑΝ // 8...Κ // col. II, 1 ΝΕΙ // 2 ΕΝ.

CIA.I. 324 a, col. I, 1 ΙΟΥ // 29 Ι // 34 ΙΚΟΝΤ // 50 ΧΑΛΧ // 58 ΔΙ // 59 Ο:Π
66 ΧΧ // 68 -Γ // col. II, 4 ΞΤΙ. ΝΕ // 30 ΟΙ:Τ: // 32 ΕΛΟ.CIA.I. 324 c, col. I, 26 ΙΔΟΞ // 46 Δ. : // 65 ΙΤΟΝ // 81 ΞΞ // 82 ΙΙΞΑ
col. II, 30 ΙΗΗΗΗ // 71 ΞΟΤ // 77. ΝΠ // 84 ΑΤ

CIA.I. 324 d, col. I, 4 ΟΞ:Π // 13 ΗΗΗΟ

CIA.IV. 321 f (p.151), col. II, 2 ΕΟΙ // 5 ΠΗΠ:Γ

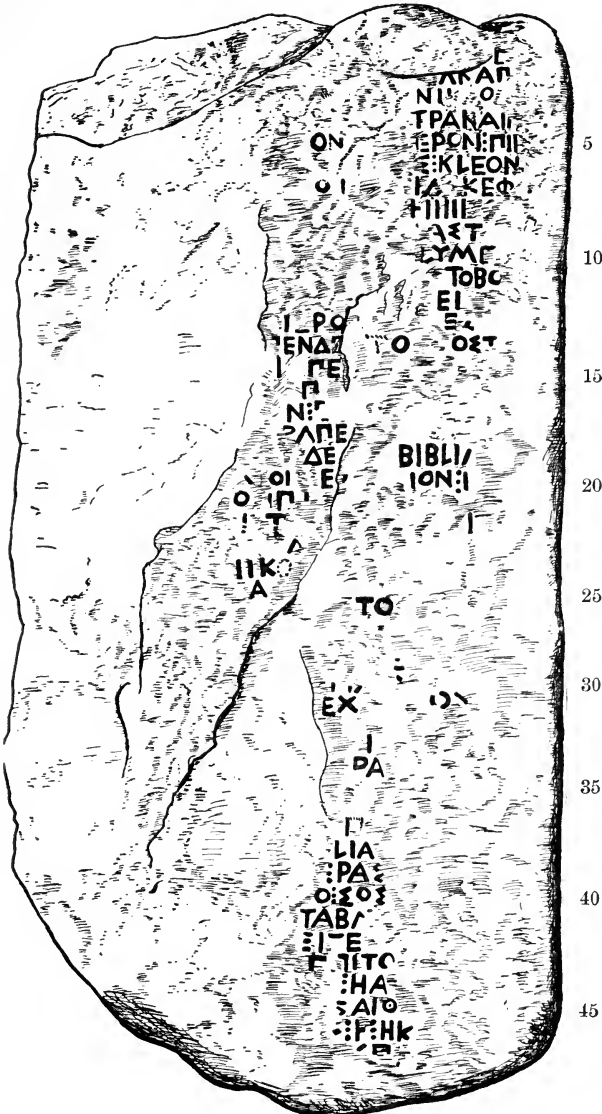
CIA.I. 324 e, 4 ΕΚΑ:

NEW READINGS OF THE ERECHTHEUM INSCRIPTIONS

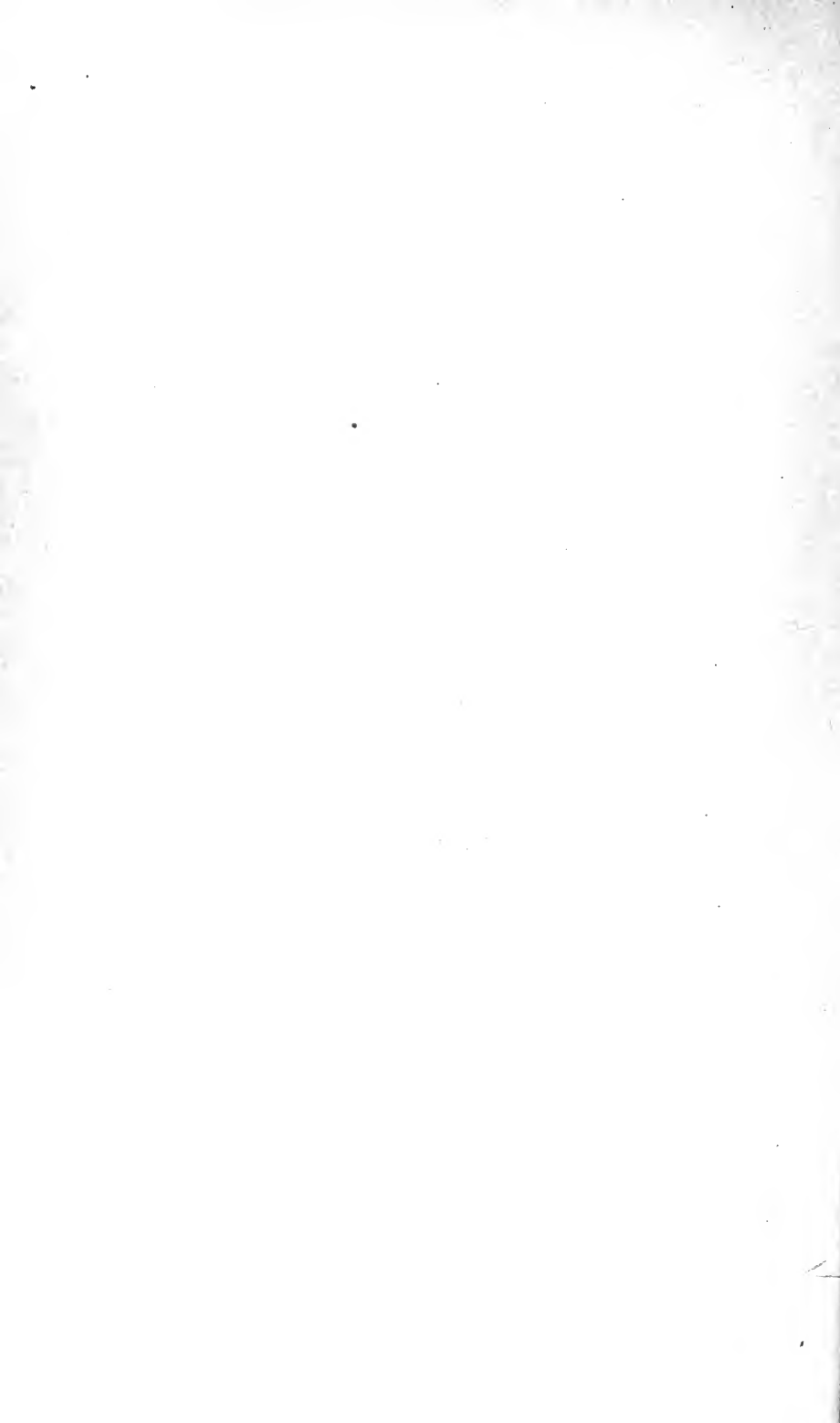
I.G. I, and Suppl. [C.I.A. I, and IV, 1]

ΚΟΣ ΥΦΞΟΣ
 ΠΤΕΝΤΕΡ/ Δ ΝΗΕΚ
 ΝΗ:ΛΡΥΛ ΕΙΙΙΔΔΔΙ'Ι ΔΛ'
 ΚΟΣΗΥΦ Ξ ΛΙΓ ΑΣΠΑΧΟΣΠΟΔΙΑ
 5 ΨΕΝΤΙΣΙΜΟ ΛΡΥ ΟΙΓ Δ ΔΠΤΗΗΗ
 ΞΔΙΓ ΔΟΣΜΕΚΟΣ: ΡΥ ΟΙΗΗΗ
 ΙΤΙΘΕΜΑΤΑ ΟΣΤΟ ' Ο ΣΤΟ
 ΞΠΕΝΤΕΛΕΙΚΑΜΙ : . Α ΕΞΔΕΟ ΟΣΤΕΙΙ
 ΤΟΝΤΕΤΤΑΡΟΜΠΔ ΣΖ ΠΟΔ ΗΕΡ
 10 ΠΑΧΟΣΤΡΙΠΑΛΑΣΤΑΘΕΝΙ Ι ΙΟΒΟ
 Ο ΝΔΕΟΣΟΝ ΙΟΝΗΕΚΑΣ ΞΙΝ 'Ι
 ΡΥΛ:ΟΙ:Γ' - ΕΤΕΡΑΑΝΤ ΜΑΤΑ ^
 ΤΟΝΧΣΥΛ ΙΛΙΝΑΙ ΘΟΤΟ
 ΞΣΤ Ξ/ ΚΟΣΤΕΤΡΑ ΟΔΑ:ΗΥ
 15 ΠΟΔ ΑΥ ΟΣΤΡΙΕΜΙΠΟΔΙΑΘΕΝΤΙΟ
 ΔΕΟΖΟΝΤ ΙΟΝΗΕΚΑΣ ΞΙΜΟΝΙ:Α
 ΕΙ:ΠΙΙΙΔΖ ΗΙ:ΕΓΕ' ΞΑΜΕΝΟΙΤ
 ΑΤΕΤΡ,Π ΔΙ Ξ _ ΙΙΙ ΤΕΤΑΡΤΟΕΜΙ
 ΛΥΜΟΤΕΝ ΤΡΑΠΟΔΙΑΝΗΕΚΑΣΤΕΝ
 20 ΙΡΟΙΕ^'ΟΙ:ΟΙΔΔΔΔΠΤΗΗΗΕΠΙΤΙ
 ΞΕΟΤΟΙΧΟΙΤΟΙΠΡΟΣΤΟΒΟΜΟΜΕΚΟΣ Κ
 ΑΗ /ΦΞΟΣΔΙΠΟ' Α ΧΟΣΠΟΔΙΑ'Ο
 ΓΙ:ΞΙ, ΙΑΙ:ΑΛΟ Ο ΗΙΙΙΑΝΤΙΘΕ
 ΟΤΟΙΤΟΝ Π ΤΕ, , ΓΟ\ ΜΙ
 25 ΠΟΔΛ ΙΑΤ ΔΙΠΟΖ ΨΠΑΧΟΣ-Ρ
 Τ^ΘΕΝΤΙ: Ξ ΙΑΙ:Α ΟΓΕΟΙ:ΙΙ:Ι
 ΡΛ^ ΕΝΟΙΤΑΥΤΑ ΤΡ\ΠΟΡ'^
 ΟΝΚΑΙΕ/ ΞΥ:ΞΙΜΙΑΙ ΙΟΠΕΟΙ
 ΠΡΟΣΒΟΡ-ΤΟΙ ΚΟ ΟΚΤΟΠΟ
 30 ΥΦΞΟΣΔΙΠΟ' ΠΑΛ ΤΟΔΙΑΙΟ
 ΙΦΛΙ ^ΚΡΟΙΙ ΙΑΝΙΕΙΙ
 ΑΤΑ- <- ΥΟ ΠΕΝΤΕΙ
 Τ- ΞΤΕΤΡ/
 ΨΠΑΧ ΤΡΙΠΑ
 35 ΤΟΝΦΑ ΙΚΡΟΙΤ.
 ΙΤΙΘΕΜΑΤ Ψ ΞΣ'
 / ΟΙΘΟΤΟΙ ΨΠΟΙΕ,
 ΟΔΑ
 ΟΒ ΟΝΤΡΙ
 40 Ο ΚΑΣ Ψ ΡΙ:ΠΑΙΑ
 ΙΙΙΕΠΕΡΛΑ ΨΕΝΟΙΤΑΥΤΑΤ
 ΔΙΙΙ:ΦΑΛΑΚΡΟΙΙ ΝΙΕΙΚ/
 ΔΔΛΠΤΗΗΗΕΠΙΤΟΙΤΟΙΧΣ





INSCRIPTIONES GRAECAE [C.I.A.] I, 321 verso. Unpublished





THE BUILDING INSCRIPTIONS OF THE
ERECHTHEUM

[PLATES I-IV]

I. THE TEXT OF THE INSCRIPTIONS

PART I of the present joint article had its inception in work upon certain inscriptions dealing with the Erechtheum which I undertook in the National Museum at Athens for my friend, Dr. A. Frickenhaus. It falls into three sections, as follows:

PLATE I is a collation of all important places in the Erechtheum inscriptions in Athens (except *I.G.* [*C.I.A.*] I, 321) in which my reading of the stones differs from those hitherto published. The inscription and line in which a correction is made are given in each instance, and enough of the neighboring letters appended to guarantee easy orientation. In one or two instances the stones seem to have suffered slightly since the previous publications were made. In such places I have given the readings as they now appear on the stones. In certain other places the inscriptions, although they have suffered absolutely no injury since the previous collations, do not seem to exhibit as much as has been supposed. I have included those places where I have seen less than previous collators with those where I have deciphered more. In this plate, points between letters and parts of letters indicate the approximate number of letters in each lacuna, and should be taken as the basis of restorations, rather than the actual space left vacant in the drawing. The sign // is used to separate readings.

PLATE II is the majuscule text of the inscription on the obverse side of stone *I.G.* I, 321.¹ Here an endeavor has been made to indicate, by spacing, the actual extent of each lacuna. Study of this inscription, which, like the one on the reverse (see below), is indeed "*valde detrita lectuque plerumque difficilima*," has been facilitated by the use of a photographic negative, without which some of the results would hardly have been reached. The majuscule text has been subjected to repeated comparison with the original and, as the reproduction of it is from a drawing and done by a mechanical process, errors in the proof are excluded.

PLATE III reproduces a hitherto unpublished Erechtheum inscription, the existence of which, on the reverse face of stone *I.G.* I, 321 (Schöne, *Hermes*, IV, pp. 37 ff.), I was fortunate enough to discover while engaged in the above-mentioned work. To Dr. B. Leonardos, Curator of Inscriptions in the National Museum at Athens, our thanks are due for kind permission to publish this new inscription. Furthermore, since completing the study of this inscription, I have learned that Professor Heberdey, of the Austrian Archaeological Institute, and the late Dr. Heermance, of the American School, had each independently discovered its existence some months ago. More recently, from the evidence of the stones, Professor Heberdey also discovered that the fragments *I.G.* I [*C.I.A.* IV], *Suppl.* 321, p. 148, and *I.G.* I, *Suppl.* p. 75, are parts of a single inscription and may be fitted together,² — a fact of which Dr. Frickenhaus had already become aware from the internal evidence of the inscriptions. Professor Heberdey and Dr. Heermance were kind enough to waive their rights of priority of discovery in our favor, for which we wish here to make acknowledgment.

The height of the fragment (PLATE III) is 55 cm.; its

¹ For the restored text, cf. Part II, pp. 4, 5.

² The surface of juncture is small; but from the line of direction of the top of the fragments, from their thickness, and from their nature at the back, there can be no doubt, to one who examines the actual stones, that they belong together.

breadth, 27.5 cm.; its thickness, 15.5 cm. The stone had apparently been used in a doorway or path (as is also reported for the obverse face) and was, at a later period in its history, built into a wall. This is evidenced by a coating of mortar, much of which was still clinging to the stone, and which had to be removed before the letters of the inscription could be made out.

That the inscription is an Erechtheum building inscription seems certain. The forms of the letters agree with those of the other Erechtheum inscriptions. The names ΞΟΞ[ίαι (or ΞΟΞ[άνδρῳι or ΞΟΞ[τράτοι), l. 40 (cf. Jahn-Michaelis, *Arx Athenarum*, p. 112), and especially ΚΛΕΟΝ, l. 6 (*ibid. Appendix Epigraphica* 28 c, l. 51), are familiar, and the phrase πρὸς] ΤΟ ΒΟ[μῶ, l. 11, appears on the obverse of this same stone, which contains an inscription referring to the Erechtheum and which was, in consequence, set up with the other like inscriptions. Furthermore, the use of τε]ΤΡΑΝΑ[ντι, l. 4, and of ἐργασ]ΙΑ[ς] ΚΕΦΑ[λαιον, l. 7, and of δραχμ]ΟΝ [hekát]ΕΡΟΝ, l. 5, make it certain that the inscription has to do with the construction of the building and that it was not added at a later time by, let us say, the stewards of the treasure kept in the temple. Owing to the small proportion of its letters that are still legible, no attempt is made to offer a restoration of this inscription.

Of the other Erechtheum inscriptions none is opisthographic. *I.G. I, Suppl.* 321, pp. 148 and 75, have been split on a plane parallel with the plane of their inscription. Their back half is not preserved, but the stones may very well have, at some time, contained an inscription on this side. *I.G. I, Suppl.* 321, p. 150, which is the same thickness as the opisthographic fragment (15.5 cm.), is quite smooth behind, and probably never had an inscription on that side. The other fragments are appreciably thinner than these, and present smooth surfaces at the back.

OLIVER M. WASHBURN.

II. BEITRÄGE ZUR ERKLÄRUNG

Die Überlieferung der Baurechnungen des Erechtheions ist durch Oliver Washburns Bemühungen jetzt vollständig bekannt. Ich beabsichtige nicht, die neuen Kollationen voll auszunutzen; die vorgelegten Beiträge zum Verständniss der Texte beziehen sich vor allem auf die Baugeschichte und die bauliche Rekonstruktion. Die einzige zusammenfassende Behandlung in Choisy's *études épigraphiques sur l'architecture grecque* ist fast noch schlechter als Fabricius Berl. Philol. Woch. 1884, 1145–46 urteilte; eine Anzahl guter Bemerkungen enthalten die Aufsätze von Michaelis Ath. Mitt. XIV und Kolbe Ath. Mitt. XXVI. Die Inschriften werden nach der letzten Ausgabe in der *Appendix Epigraphica* von Jahn-Michaelis' *Arx Athenarum* citiert.

1. DIE FRIESSTEINE

Die Ergänzung von *AE* 24 = *IG* [*C.I.A.*] I. 321 ist seit Richard Schönes Ausgabe (*Hermes* IV. 37–54) nicht gefördert worden; Schönes Abschrift mit einigen Berichtigungen von Köhler und Kumanudis war die Textgrundlage. Die neue Washburnsche Vergleichung (s. TAFEL II) ergibt folgenden Text:

[ἐπὶ τοῖς πρὸς νότον τοίχοις

ἐπεργασμένοι λίθος — καὶ ἑτέρος μῆκος [τετρά(?) ποδας, ἡ] ὑψος |
²[δίποδας: Δ ἔ Δ] Π: τὲν τετρα[πο]δ[ί]α ν ἑκ[ά]σταν, Σίμου:

Ἀγρὺλ: [ο]ί: ΙΙΙΔΔΔ, ΠΙ[ΔΔΔ]ΔΔ

5 ⁴[μῆκος (ἑκποδας) ἡ] ὑψ[ος] δίπο[δ]ας πάχος ποδια[ί]α⁵] θέντι Σίμου[νι]
 Ἀγρὺλ[λ.] οἶ. ΠΔΔΔΠΠΠΙ(Ι)

ἡ ὑψ[ος] δίπο[δ]α (πάχος) (ποδιαίων) μῆκος (δίποδα θέντι): [Σίμου
 Ἀγρὺλ[λ.] οἶ. ΙΠΠΙΙ

| ⁷[ἀν]τιθέματα τὸ στο[ί]χο? τὸν ἀπ[ὸ] [τέ(ς)] στο⁸[ἀ]ς Πεντελεικὰ
 μ[ῆκος] παλ[α]στ[ρ]ῆς δε⁹[ν]τον τετάρου ποδ[όν] ἡ ὑψος

10 δ[ί]ποδ¹⁰[α] πάχος τριπλάστα θέν[τι] δυο[ί]α¹¹[λ]ο[ί]α
 δεσπὼν [τρ]ιὼν ἑκάστον: Σίμου[νι] ¹²[Ἀ]γρὺλ: οἶ. ΙΙ: ΠΙ[Ι]

ἡ ἑτέρα ἀν[τιθέ]ματα [μετ]α¹³[χσ] τὸν χσὺλ[ινον] Α ἰγνιναι[ο] λί[θο]

- 15 τὸ[ν ἀπὸ¹⁴τῆ]ς στ[οᾶ]ς [μῆ]κος τετρά[π]οδα : ἡύ[φ]σος ¹⁵δί[π]οδ[α]
 π[ά]χος τριεμπόδια θέντι ὁ¹⁶[β]ολ[ῶ] δεουσὼν τ[ρ]ιὼν ἑκαστ[ον:]
 Σίμονι : Ἀ[γ]¹⁷ρ[υ]λ : οἱ : ΠΙΙΙ : ΔΔ[Τ]ΤΙΙΙΙ
 ἐπερ[γ]ασαμένοι τ¹⁸[αὐ]τα τετραπ[ο]δίας ΔΙΙΙΙ, τετάρτο ἐμ¹⁹[δρ]άχμο
 20 τὲν [τε]τραποδῖαν ἡεκάσταν ²⁰... κροι ἐγ Κολ : οἱ. ΔΔΔΔΠΤΤΤΤ
 ἐπὶ τ[ὸ]ι | ²¹[πρὸ]ς ἕο τοίχοι τῶι πρὸς τὸ βορμὸ
 μέκος [ἔ]κ²²[ποδ]α ἡύφσος δίπο[δ]α [π]άχος ποδια[ῖ]ο[ν] | ²³θέν]τι :
 Σιμίαι : Ἀλλο[πε:] ο[ἱ]. ΙΓ]ΤΤΙΙΙ
 25 ἀντιθέ[μ]²⁴ατα τ[ού]τοι τῶν [ἀ]π[ὸ] τῆς στοᾶ[ς] μ[έ]κος τ²⁵ετρά[π]οδα
 [π]λάτ[ος] δίποδα πάχος τρ²⁶[ι]πάλα]στα θέντι : Σ[ιμ]ίαι : Ἀ[λ]οπε.
 οἱ : ΙΙ : [ΠΤ ?
 ἐ²⁷πε]ργα[σαμ]ένοι ταῦτα [τε]τραποδία[ς] ΙΙ, | ²⁸τρι]ὼν καὶ ἔ[μ]ισυ :
 Σιμίαι Ἀ[λ]οπε. οἱ : ΠΤΤ
 ἐπὶ | ²⁹τοῖ] πρὸς βορ[έ]ο τοί[χοι
 30 μῆ]κο[ς] δ[ι]κότοπο[δα]³⁰ς ἡύφσος δίποδ[ας] π[ά]χος ποδιαί[ος] θέ³¹ντ]ι
 Φαλάκροι [Πα]ιανιέ ΙΙ[ΙΙΔΔΔΔ ?
 ἀντιθέ³²μ]ατα τ[ὸ] στ[οί]χο(?) Πεντε[λεικὰ τῶν ἀπὸ τ³³ῆς σ]το[ᾶς] μέκο[ς]
 35 τετρά[πο]δα ἡύφσος δ³⁴[ί]ποδ]α πάχος τριπά[λαστα] θέντι, τριῶ³⁵
 ἑκασ]τον, Φα[λ]άκροι [Παιανιέ : ΙΙΠΤ
 ἑτέρα | ³⁶ἀν]τιθέματ[α] μετα]χθὲν [τῶν χτυλῖνον | ³⁷Αἰ]γ[ιναί]ο λίθο
 τὸ[ν] ἀπὸ [τ]ῆς σ[τοᾶς] μέκος | ³⁸τετράποδα ἡύφσος δίπ[ο]δα [πά]χος
 40 τριε³⁹μπόδια θέντι, ὁβ[ολὸ] δεουσὼν τρι[ὼν] δραχ⁴⁰μ]ῶ[ν] ἡέ]καστον,
 Φαλ[ά]κρ[ο]ι : Παιανιέ ΠΙΙΙ⁴¹ΔΔΤΤΙΙ
 ἐπεργα[σαμ]ένοι ταῦτα τετραπο⁴²δίας ΔΙΙΙΙ : Φαλάκροι [Παια]νιέ
 κα[ὶ] συνερ⁴³γοῖ Δ]ΔΔΔΠΤΤΤΤΤ
 ἐπὶ τοῖ τοίχο[ι] τῶι πρὸς τὸ Πανδρ[ο]σεῖο

Alle hier vorkommenden Steine haben zwei Fuss Höhe,¹ gehören also entweder zum Epistyl oder Fries, denn die Wandquadern, das Wandkapitel und das Geison des Erechtheions haben andre Höhenmasse. Die Epistylsteine sind aber dicker als alle hier genannten Steine (*AE* 22 n. 34): also wird vom Fries gehandelt, was zuerst Choisy S. 100 vermutet hat.

Der erhaltene Inschriftblock ist der Rest der Steinrech-

¹ ἡύφσος, nur in 25 πλάτος. Es war der Grundfehler in Schönes Behandlung, dass er (S. 41) ὕψος als Steindicke fasste.

nung einer einzigen Prytanie; geordnet ist nach den Wänden des Gebäudes. Nur von den beiden Längswänden (im Süden und Norden) und der Ostwand sind Angaben erhalten. Wenn wir von den drei ersten Zeilen¹ absehen, werden auf allen Wänden zunächst fussdicke Blöcke versetzt:² das ist der schwarze Ἐλευσινιακὸς λίθος πρὸς ᾧ τὰ ζῶια (AE 22 I. 41); Höhe und Dicke der gefundenen Steine stimmen auch wirklich mit den angegebenen.³ An der Nordwand sind es 2–4 Steine von 8 Fuss Länge (Z. 29), an der Ostwand einer von 6 Fuss.⁴ An der Südwand sind Steine verschiedener Grösse versetzt worden, deren Längenmass beidemal versehentlich ausgelassen ist. Der Versatz von fünf gleichen Steinen kostet 37½ Dr.;⁵ das macht für den einzelnen 7½ Dr. Ein anderer einzelner Stein erfordert 2½ Dr. (Z. 5. 6), ist also anscheinend dreimal so klein. Die ersten fünf Steine werden nun sechs Fuss Länge gehabt haben, weil ihr Versatz dasselbe kostet wie der des sechsfüssigen Steins der Ostwand;⁶ das ergibt zwei Fuss für den einzelnen Stein.⁷ Eine Bestätigung der berechneten Zahlen wird sich später auf anderem Wege ergeben.

Hinter dem eleusinischen Stein liegen "Gegensetzer," ἀντι-

¹ Die Verrechnung nach Tetrapodien beweist eine ἐπεργασία; vgl. das unten darüber bemerkte. Weil die Steinmasse notiert werden, sind die Steine schon in einer früheren Prytanie versetzt worden. Es scheinen 3 Tetrapodien zu je 10, 6 zu je 15 Drachmen verrechnet zu werden. Jede Tetrapodie der Frieslage von je 1½ Fuss Breite kostet 3½ Drachmen (s.u.); es muss sich also hier um breitere Blöcke handeln. Vielleicht sind es die 2½ Fuss dicken Epistyle.

² Z. 4–6, 21–23, 29–31, stets im *acc. masc.* (scil. λίθον oder λίθους).

³ Dörpfeld Ath. Mitt. 1890, 170, wo ein Friesblock von 4 Fuss Länge vermessen ist. Dass damit ein schwarzer Eleusinischer Stein gemeint sei, teilte mir Herr Professor Dörpfeld freundlichst mit.

⁴ Z. 21. 22, wo nur [ἐ]κ[ποδ]α, nicht [δ]κ[τόποδ]α, in den Raum passt. Vernachlässigung der Aspiration auch 16 ἑκαστον, 18 ἐμιδράχμο, 28 ἑμισν.

⁵ Z. 4, 5. Die Zahl Γ hat erst Washburn gelesen; Schönes Berechnung (S. 52) auf 6 Steine hatte falsche Grundlagen. Bei dem Gesamtpreis habe ich einen Obol hinzugefügt, um eine glatt teilbare Zahl zu erhalten.

⁶ In Z. 23 kann man wegen des Raumes ο[ι ΙΠ]ΤΤΙΙΙ: oder ο[ι ΙΤ]ΤΤΙΙΙ: ergänzen; jenes wird eben durch Z. 5 bezeugt.

⁷ Der Genitiv διποδος hatte auch Schöne (S. 49) Anstoss erregt; er ist durch Ausfall zu erklären. Im Text sind die ausgefallenen Worte ergänzt; Höhe und Dicke sind ja selbstverständlich.

θέματα,¹ die sämtlich τῶν ἀπὸ τῆς στοᾶς sind.² Auf der Ostwand, wo ein einziger Vorderstein versetzt wurde, heissen sie ἀντιθέ[ματα τ]ούτωι und sind $\frac{3}{4}$ Fuss dick (Z. 23–26); ihr Material wird nicht angegeben. Gleichdicke pentelische Hintersteine gibt es auf den Längswänden (Z. 7–12, 31–35); die Blocklänge beträgt im Süden $3\frac{3}{4}$ Fuss, im Norden 4 Fuss. Der Versatz kostet im Süden je $2\frac{2}{3}$ Dr., im Norden etwa 3 Drachmen. Diese $\frac{3}{4}$ Fuss dicken Hintersteine der Längswände heissen anscheinend ἀντιθέματα τῷ στο[ί]χο:³ die zum στο[ί]χος gehörigen Steine.

Diese genauere Bezeichnung war nötig, weil es auf denselben Längswänden noch doppelt so dicke ἀντιθέματα [μετ]αχρὺ τῶν χρυλ[ύων] gibt.⁴ Sie bestehen aus dem gemeinen äginetischen Stein, sind 4 Fuss lang und beanspruchen für ihren Versatz nur $2\frac{5}{8}$ Dr. Im Süden sind es 8 Steine; der Rest des Gesamtpreises macht für die Nordwand dieselbe Zahl wahrscheinlich, so dass Z. 35–41 ganz nach Z. 12–17 ergänzt werden konnten.

Zuletzt auf jeder Wand wird die ἐπεργασία berechnet; das ist, wie Schöne (S. 39–42) gut darlegte, die Bearbeitung der obern Fläche zur Aufnahme der darüber liegenden Steinschicht. Diese Arbeit wird nach Tetrapodien berechnet, deren Gesamtzahl im Süden und Norden dieselbe ist. Daraus folgt, dass die Oberflächen der auf diesen Wänden versetzten

¹ Man darf nicht ἀντιθήματα umschreiben: das beweist die didymeische Inschrift Rev. de Philol. XXII (1896), 46 Z. 12; vgl. auch Fränkel zu IG. IV. 823, 68.

² Z. 7, 13, 24, 37, ergänzt 32. Dörpfelds Hypothese (Ath. Mitt. 1897, 166), die στοά sei die Ringhalle des alten Tempels, ist mit Recht von Furtwängler (Sitzungsber. Bayr. Ak. 1898 I. 351 Anm. 1) und Keil (Anon. Arg. 93 Anm. 1) abgewiesen worden; vgl. auch Michaelis Jahrbuch XVII. 13 Anm. 41. Die Steine τῶν ἀπὸ τῆς στοᾶς können an sich sowohl τῶν ἐκ τῆς στοᾶς καθαιρουμένων (wie Dittenberger Syll. 538, 13) oder καθηρημένων (ebd. 541, 7) sein als auch τῶν νῦν ὑποκειμένων ὑπὸ τῇ στοᾷ (ebd. 538, 19). Ich glaube an die letztere Auffassung: die Stoa diente als Magazin. Man kann also getrost aufhören, Hypothesen über ihre Lage zu machen.

³ In Z. 32 hatte Schöne nur ΑΤΑ..... ζε gelesen; Washburn leugnet das Schlussigma und ergänzte στο[ί]χο nach den Buchstabenresten in Z. 7 und 32. στούχο scheint den Raum nicht zu füllen.

⁴ Z. 12–17, 35–41. μεταχρὺ fand Washburn.

Steine gleich sind, ja es wäre ein Zufall, wenn nicht auch die Einzelposten auf beiden Seiten gleich wären. Für die äginetischen Steine ist das ziemlich sicher, für die pentelischen möglich, wenn auch nicht streng zu beweisen.¹ Für die Vordersteine aber berechneten wir im Süden fünf von 6 und einen von 2 Fuss Länge; das ergibt 32 Fuss Gesamtlänge. Andererseits waren es im Norden 2–4 achtfüssige Steine: 4 ergeben dieselbe Strecke. Bedenkt man ferner, dass die Reihen äginetischer Steine beiderseits $8 \times 4 = 32$ Fuss Ausdehnung hatten, so können die errechneten Zahlen als gesichert gelten.²

Auf Nord- und Südwand wurden 32 laufende Fuss Vordersteine mit den äginetischen *ἀντιθέματα* versetzt. Weil die Wände des Erechtheions nur 2 Fuss stark sind, ragen die Hintersteine einen halben Fuss nach innen vor. Ihr Name (*μεταξὺ τῶν ξυλίνων*) beweist, dass bei ihnen Holzwerk liegt. Wenn man Lücken für Balken zwischen ihnen annähme, würde die Gesamtlänge der Reihe grösser als die der Vordersteine werden; also wurden Balkenlöcher in die Steine eingelassen. Die Balken können aber nur die der Decke sein.

Den "zwischen dem Holzwerk" liegenden äginetischen Hintersteinen werden die pentelischen "von der Reihe" (*στοίχος*) gegenüber gestellt. Ich bekenne den Namen nicht zu verstehen und will keine unwahrscheinlichen Erklärungen vorbringen; aber aus dem Gegensatz ist sicher, dass diese Steine keine Balkenlöcher trugen. Wenn man sie paarweis hinter-

¹ Allerdings sind die beiden südlichen Steine um je $\frac{1}{4}$ Fuss kürzer. Nimmt man eine Anzahl von zweien auch im Norden an, so haben die zwei südlichen Steine zusammen $5\frac{5}{8}$, die nördlichen 6 Quadratfuss Oberfläche. Diese geringe Differenz glaubte auch Schöne S. 52 vernachlässigen zu dürfen.

² Das Breitenmass einer Tetrapodie kann jetzt festgestellt werden; es ist gleichmässig, weil die Preise auf allen Mauern gleich sind: *τετράποδες ἐμὶ [δρ]άχμῳ* Z. 18, *[τρί]δην καὶ ἑ[μι]συν* Z. 28; derselbe Preis folgt aus Z. 41–43. Bei den gefundenen Massen hat die Südwand $32 + 5\frac{5}{8} + 48 = 85\frac{5}{8}$, die Nordwand $32 + 6 + 48 = 86$ Quadratfuss Oberfläche. Jede von den 14 Tetrapodien hat also (reichlich) 6 Quadratfuss Inhalt, also $11\frac{1}{2}$ Fuss Breite. Das ist aber die einfache Breite der äginetischen und doppelte Breite der pentelischen Hintersteine. Die Zahlen an der Ostwand sind jetzt auf 2 Tetrapodien und 7 Dreiecken zu ergänzen (Z. 27, 28).

einander legte, könnte man die Dicke der äginetischen Steine auch hier erreichen, aber das ist technisch unwahrscheinlich.

Die Zeichnung TAFEL IV¹ zeigt die Frieslage des Erechtheions mit der Vorhalle A, der Athenacella B, und den durch eine Pfeilerstellung getrennten Westräumen C und D. Ringsum läuft der fussdicke eleusinische Stein. Auf der Ostwand und einem Stück der Längswände deckt er pentelische Hintersteine von $\frac{3}{4}$ Fuss Dicke; diese Steine liegen offenbar bei der marmornen Kassettendecke der Vorhalle A. Die 32 laufenden Fuss mit den überkragenden äginetischen Hintersteinen sind auf die westliche Hälfte der Nord- und Südwand verlegt worden, weil im 3. Abschnitt gezeigt wird, dass die Cella B wahrscheinlich west-östlich verlaufende Deckenbalken erhielt. Die ἀντιθέματα dieses Raumes konnten also nie μεταξὺ τῶν ξυλίων heissen, werden auch nicht über die Mauer vorgesprungen sein; denn bei den Westräumen hat das Vorkragen der Hintersteine doch wohl den Zweck, den 32 Fuss langen Deckenbalken eine grössere Auflagerungsfläche zu gewähren.

Von Hintersteinen der Frieslage ist bisher nichts gefunden worden; unsre Inschrift ist also ein wichtiges Hilfsmittel zur baulichen Rekonstruktion. Der Versuch, den Platz der in ihr bezeichneten Steine zu ermitteln, wird hoffentlich durch Untersuchungen an Ort und Stelle, wie wir sie von dem amerikanischen Erechtheionwerk erwarten, geprüft werden können. Und darum harren wir auf den Spruch des Architekten!

2. DAS GEISON

Die erste Kolumne von AE 26 wird in folgender Weise ergänzt:

ἐπὶ τοῖ τοίχοι τ]οῖ πρὸς τ-
20. ὁ Πανδροσεῖοπο]δα, πλάτο-
s πάλαι]στα θέντ-

¹ Der Plan beruht auf der Aufnahme in den Πρακτικὰ τῆς ἐπὶ τοῦ Ἐρεχθείου ἐπιτροπῆς = Abh. d. bayr. Ak. VIII (1858) T. 1. Die Masse sind in attischen Fuss angegeben (vgl. Dörpfeld Ath. Mitt. 1890, 168–171 und 1904, 105). Der Plan soll nur zur allgemeinen Veranschaulichung dienen; genau konnte er nicht sein, weil die zugrunde liegende Aufnahme veraltet ist und weil nicht alle eingetragenen Strecken restlos in attischen Fuss aufzugehn scheinen.

22. ι Ἀμεινιάδ]ει: ἐγ Κοί: οἱ.
 ο]ς τρίπον
 24. τ]ι Ἀμεινι-
 ἀδει: ἐγ Κοί: οἱ γο]νιαῖα τῶν
 26.]πλάτος τε-
 τράποδα, πάχος]πάλαστ-
 28. Ἀμεινιάδ]ει: ἐγ Κοί. οἱ.
 κ]αὶ ἐμπ-
 30. οδίο ... : καὶ ἐμι]ποδίο

Michaelis Ath. Mitt. XIV. 360 hat vermutet, dass die Z. 25 genannten Ecksteine Eckgeisa seien. Diese Ansicht lässt sich exakt beweisen. Wir kennen ja die Masse sämtlicher Eckgeisa des Erechtheions (*AE* 22 II. 53–72). Die zwei der Ostwand messen $6 \times 3\frac{1}{2} \times 1\frac{1}{4}$, der eine der Westwand $7\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{4}$, der andre $6 \times 3\frac{1}{4} \times 1\frac{1}{4}$ Fuss. Diese Masse lassen sich zwanglos in den verstümmelten Text einsetzen und bringen die nötige Zeilengrösse von etwa 30 Buchstaben hervor. In Z. 26–27 lässt sich ein Stein der Ostwand unterbringen:

26. [... μῆκος ἑέκπον], πλάτος τε-
 27. [τάρτο ἡεμποδίο, πάχος πεντε]πάλαστ-
 28. [ον,]

oder auch beide zusammen (26 ἑέκποδα, 27 πεντε]πάλαστ[α). Dagegen kann in Z. 29–30 nur der erste Stein der Westwand gestanden haben:

29. [... μῆκος ἡεπτὰ ποδὸν κ]αὶ ἐμπ-
 30. [οδίο, πλάτος τριὸν ποδὸν καὶ ἐμι]ποδίο,
 31. [πάχος πεντεπάλαστον.]

Wo aber der Hirt ist, sind auch die Schafe nicht weit: die gewöhnlichen Geisa, die ἀγελαῖα, passen in die vorausgehenden Zeilen. Nach *AE* 22 II. 25–52 haben sie teils keine nähere Bezeichnung und gehören teils zu den Steinen ἀπὸ τῆς στοᾶς; alle aber sind $4 \times 3 \times 1\frac{1}{4}$ Fuss gross. Diese Masse verwenden wir zur Ergänzung der Zeilen 20–24:

20. μέκος τετράπο]δα, πλάτο-
 21. ς τρίποδα, πάχος πεντεπάλα]στα θέντ-
 22. ι, τὸν ἀπὸ τῆς στοᾶς, Ἀμεινιάδ]ει: ἐγ Κοί: οἱ.
 23. -- μέκος τετράπον, πλάτο]ς τρίπον,
 24. πάχος πεντεπάλαστον θέντ]ι Ἀμεινι-
 25. άδει ἐγ Κοί. οἱ. --

Nach dem Namen des Handwerkers sind stets die Steinzahl und der Gesamtpreis zu ergänzen.

Die genannten Steine wurden auf einer einzigen Wand versetzt, entweder ἐπὶ τῷ τοίχῳ τ]οὶ πρὸς τ[ὸ Πανδροσεῖο oder ἐπὶ τῷ πρὸς ἔο τοίχῳ τ]οὶ πρὸς τ[ὸ βομῶ. Es ist ungewiss, ob die Eckgeisa zu derselben Überschrift gehörten. Wenn das der Fall war, so ist ein Irrtum untergelaufen; denn in den Zeilen 26–30 kann nur dann von den Eckgeisa einer einzigen Wand gehandelt werden, wenn in *AE* 22 II. 68 die Breite des einen Eckgeisons irrtümlich als $3\frac{1}{4}$ statt $3\frac{1}{2}$ Fuss angegeben ist¹ und somit in Z. 26–30 unserer Inschrift die Eckgeisa der Westwand zu erkennen sind.

Der ganze Stein ist also ziemlich vollständig herzustellen. An ihn schliesst gleich, wie Washburn bestätigte, *AE* 25 an, so dass die aus zwei Stücken aufgebaute Kolumne, soweit sie von Steinarbeiten handelt, jetzt etwa folgendermassen zu lauten hat:

- AE* 26. I. ἐπὶ τῷ τοίχῳ τ]οὶ πρὸς τ-
 20. ο Πανδροσεῖο(?)² μέκος τετράπο]δα, πλάτο-
ς τρίποδα, πάχος πεντεπάλα]στα θέντ-
ι, τὸν ἀπὸ τῆς στοᾶς, Ἀμεινιάδ]ει: ἐγ Κοί: οἱ.
-- μέκος τετράπον, πλάτο]ς τρίπον,
πάχος πεντεπάλαστον θέντ]ι Ἀμεινι-
 25. άδει ἐγ Κοί. οἱ. -- γείσα γο]νιαῖα τὸν
ἀπὸ τῆς στοᾶς(?)³ μέκος ἡέκπον,]πλάτος τε-
τάρτο ἐμιοδόι, πάχος πέντε]πάλαστ-

¹ Das ist allerdings um so leichter anzunehmen, als dann alle vier Eckgeisa gleich breit wären.

² πρὸς τ[ὸ βομῶ γείσα ?

³ Die Ergänzung füllt so vorzüglich den Raum, dass sie als sicher erscheint, obwohl die Eckgeisa bei der Aufzählung *AE* 22 II. 53–72 (aus Nachlässigkeit?) diese Provenienzanzeige nicht tragen.

- ον ἐκποιέσαντι (?)¹ Ἀμεινάδ]ει: ἐγ Κοί. οἱ.
 -- μέκος ἡεπτὰ ποδὸν κ]αὶ ἐμπ-
 30. οδίο, πλάτος τριῶν ποδὸν καὶ ἐμ]ποδίο,
 πάχος πεντεπάλαστον ἐκποιέσαντ]ι (?)
 AE 25 1. Ἀμεινάδει ἐγ Κοί. οἱ --]σιλ[.....
]μέκος[...
 --- ---, πλάτος --- ---,]πάχος ποδ[ι-
 αι-..... ἡεκ]άστο τῷ λίθο²
 5.] ΗΗΗ... Φαλάκ-
 ροι Παιανιέι.....]ς ἀργυρίο καὶ ἐπ[.
]ΗΗΗΔΔΔΔΓΗΗΗ: λί-
 θον ἀριθμὸς,]ἀντιθ[έ]ματα (*vacat*)
 9. Πεντελεικὰ -, λίθο Αἰ]γιναιό [...]] (*vacat*)

Michaelis' Vermutung (Ath. Mitt. XIV. 359), dass in den letzten Zeilen "von der Fortsetzung, vielleicht der Vollen- dung des Frieses die Rede war," ist jetzt durch die neue Lesung und Ergänzung von Z. 9 aufs schönste bestätigt. Denn der Αἰγιναιὸς λίθος, aus dem ja ein Teil der Fries- hintersteine hergestellt war, weist noch bestimmter auf den Fries, als die Steindicke und der Steinmetz; andererseits müssen aber die verrechneten Friessteine die letzten sein, weil schon in derselben Prytanie mit dem darüberliegenden Geison begonnen wurde.

3. DIE DECKE DER POLIASCELLA

Gleich nach den eben besprochenen Steinabrechnungen wer- den Sägearbeiten aufgeführt. Zuerst zwölfmaliger Tagelohn für zwei Säger, dann (AE 25, 13-19):

χρύλα δια[πρίσαντι ῥ]υμὸς ὀκτόποδας: ΔΗΗΗ: το[μὰς ΔΔΔΔΙ]ΗΗΗ:
 δυοῖν ὀβολοῖν τέ[ν] τομὲν [ἡεκάστε]ν: Ῥαιδίοι ἐγ Κολλυτ.
 οἱ. ΔΔΓΗ[ΗΗ
 πρίστε]ι διαπρίσαντι χρύλον μέκος ακαίεικοσι ποδὸν το-
 μὰς: Γ: τέ[ν] τομὲ]ν ἡεκάστεν: Η: Ῥαιδίοι ἐγ Κολλ: οἱ: Γ

¹ θέντι ist zu kurz, auch waren die Eckgeisa bei der Inventarisierung AE 22 II. 53-72 sämtlich unfertig.

² παλ]άστο τῷ λίθο *vulgo*.

Der Text ist soweit sicher. Ich habe oben ῥυμός ergänzt, unten *πρίστει*. Nach der zweiten Lücke wurde bisher 1:1 gelesen. Die zuerst genannten 14 Balken von 8 Fuss werden zu Leisten von gleicher Länge zersägt. Nach der Preisangabe von ΔΔΓΓ folgt, wie Washburn versichert, das Zeilenende; also können am Anfang der folgenden Zeile vor *πρίστει* noch einige Drachmen verloren gegangen sein. Die Gesamtzahl der Leisten muss offenbar durch 14 teilbar sein: das führt auf 84 Leisten und 28 Drachmen.¹ So bleibt nur noch eine Unsicherheit: wie lang waren die fünf grossen Balken? Nur [έννε]ακαιείκοσι (Kirchhoff) und [τετρ]ακαιείκοσι sind möglich; letztere Ergänzung habe ich aus Michaelis' [τετταρ]ακαιείκοσι gekürzt. Eine archäologische Erwägung kann hier die Entscheidung geben.

Nach Michaelis Ath. Mitt. XIV. 359 sind diese Balken für das Dach bestimmt. Aber dem widerspricht die ungerade Zahl, denn sonst wären auf beiden Dachseiten gleichviel Hölzer nötig. Also werden die Balken der wagrechten Decke eines Tempelraums gemeint sein. Ein Blick auf TAFEL IV zeigt, dass Hölzer von 29 Fuss Länge nirgends zu gebrauchen sind, denn für die Breite des Gebäudes langen sie nicht und sind zu gross für die Tiefe der einzelnen Räume. Balken von 24 Fuss können aber nur über der 22 Fuss tiefen Poliascella (B) ange-setzt werden, die also in der Richtung von Osten nach Westen gedeckt war. Wenn man nun die vier Balken so über das Gemach verteilt, wie es der Plan zeigt, so entstehen vier zu überdeckende Felder von je bald acht Fuss Breite. 8½, also 4 × 21 achtfüssige ῥυμοί fanden wir aber neben den grossen Balken erwähnt: sie bilden offenbar die Sprossen der vier *κλιμακίδες*, die hier anzunehmen sind. Wir dürfen jetzt mit einigem Recht die Rekonstruktion von Michaelis (Jahrbuch XVII. 15 = *Arch.* T. xxvi), der die Hauptbalken der Ostcella von Süden nach Norden verlaufen liess, in diesem Punkte berichtigen.

¹ Bisher hielt man die Drachmenzahl für vollständig und berechnete daher 78 *τομαί*.

4. DIE JAHRESRECHNUNG 409/8

Nachdem Kolbe (Ath. Mitt. XXVI. 225) *AE* 28 endgültig auf das Jahr 408/7 datiert hat, ist es klar dass *AE* 24-27 (und dazu wahrscheinlich noch *IG* I. 326) dem vorhergehenden Jahre angehören. Bei der Anordnung dieser Fragmente hat Michaelis schon meist das richtige getroffen (Ath. Mitt. XIV. 356 ff.), nur muss der Steinbefund stärker berücksichtigt werden. Weil zwei Fragmente der Rechnung 409/8 auf dreikolumnigen Steinen stehen (*AE* 26. 27), ist diese Aufzeichnungsart für die ganze Rechnung anzunehmen.

In der ersten Prytanie waren erst drei Friessteine versetzt (*AE* 22 I. 40-43). Nach Ausfüllung der übrigen Lücken kam also zunächst der Fries an die Reihe. *AE* 24 hat gezeigt, dass während einer bestimmten Prytanie etwa die halbe Frieslage versetzt wurde. Von diesem Fragment ist der linke Rand erhalten; von seiner zweiten Kolumne sind einige Buchstaben vorhanden,¹ von der dritten nichts. Die beiden verlorenen Kolumnen enthielten die Rechnung von 1-2 Prytanien, in denen wahrscheinlich am Fries weiter gearbeitet wurde.

Die erste Kolumne des folgenden dreigeteilten Steins (*AE* 26 + 25, s.o. Abschnitt 2) handelt wahrscheinlich von der Vollendung des Frieses und sicher von Arbeiten am Geison, also der gleich über dem Fries befindlichen Steinlage. Schon in der nächsten Prytanie (*AE* 26 II., vgl. Michaelis Ath. Mitt. XIV. 349-354) werden die Giebelsteine fertig behauen. Sie brauchten dann nur noch versetzt und mit dem Giebelgesims (vgl. *AE* 22 II. 80) gekrönt zu werden.

So bleiben noch die Fragmente *AE* 27, zu dessen erster Kolumne etwa *IG* I. 326 gehören könnte, und 28 f., das Kolbe Ath. Mitt. XXVI. 229 dieser Jahresrechnung zuweist. Da letzteres, das den obern Rand erhalten hat, nicht über *AE* 27 angesetzt werden kann, so wird es der Rest eines

¹ HEP ist anscheinend der Anfang eines Namens; *AE* 27 III. 9 war ein Schreiner genannt dessen Vater Herakleides hiess.

vierten dreikolumnigen Steins sein (wahrscheinlich von seiner II. und III. Kolumne), während *AE* 27 von dem dritten her stammt.

Es bleiben noch die Holzarbeiten zu besprechen. In derselben Prytanie, in der der Fries vollendet und das Geison versetzt wurde, werden die Deckenbalken der Ostella und ihre Querhölzer zurechtgesägt (s.o. Abschnitt 3). Kurz darauf wird gewaltig an einer Kassettendecke gearbeitet (*AE* 26 III.?, 27 I. II. III.); in einer einzigen Prytanie werden über 1100 Drachmen dafür ausgeworfen (*AE* 27 III. 14). Schon in derselben Prytanie, in der die Decke fertig gezimmert ist, wird sie bemalt, und bei dieser Notiz erfahren wir, dass es sich um die Decke der Ostella handelt (*AE* 27 III. 42 ff. *ἐπὶ τὴν ὀροφὴν ἐπὶ τὰς σελίδας τὰς ὑπὲρ τοῦ ἀγάλματος*). Mit der Errichtung des Dachs wurde in derselben Prytanie erst ein geringer Anfang gemacht (*AE* 27 III. 28–31, vgl. 15–25), denn für die ausgegebenen 14 Drachmen konnte es nicht fertig gezimmert werden. Fertig wurde aber der östliche Teil des Daches und nur dieser, denn nur „oberhalb der Decke“ wurden die Dachziegel gelegt (*AE* 27 III. 26 ff. *κεραμώσαντι ὑπὲρ τῆς ὀροφῆς ἐπὶ τοῦ νεῶ*—ΔΔ††††). Also man wartete nicht die 1–2 Prytanien bis zur Vollendung des übrigen Dachs ab, so dringend war die Anfertigung der Malerei „über dem Götterbild“ und der Ziegeldeckung zu ihrem Schutze. Dafür gibt es nur eine Erklärung: Athena muss gleich danach in ihre Cella eingezogen sein, noch vor Vollendung des übrigen Baus.¹

In der letzten Prytanie des Jahres 409/8 begannen dann bereits die Bildhauerarbeiten (*AE* 28f II), die sich bis zur siebten des folgenden Jahres hinzogen (*AE* 28b I). Was

¹ Die Darstellung beruht auf der konsequenten Durchführung der zuerst von Choisy gemachten Beobachtung, dass *ὀροφή* Decke und *ἐπωροφία* Satteldach bedeutet. Choisy S. 115 hat allerdings die eigene Erklärung selbst wieder umgeworfen, indem er behauptet, ausserhalb der Ostella sei *ὀροφή* das Dach. Die *κεράμωσις ὑπὲρ τῆς ὀροφῆς* hat Fabricius Berl. Philol. Woch. 1884, 1145 richtig erklärt. Wegen des geringen Preises von 24 Drachmen handelt es sich vielleicht nur um eine vorläufige Abdeckung, wie wir sie auch von der Tholos in Epidauros kennen (*IG* IV. 1485, 60 *στεγάσιος τὰς περιστάσιος* :: III, dazu Bruno Keil Ath. Mitt. 1895, 88).

sonst bis zur sechsten Prytanie dieses Jahres gearbeitet wurde, wissen wir nicht. Jedenfalls wird in seiner Mitte wieder eine Kassettendecke errichtet (*AE* 28 *a* 1. 4); weil die Decke der Ostcella lange fertig war, kann sie nur zu einem der Westräume gehören.¹ Alle im folgenden erwähnten *κάλχαι* und *καλύμματα* werden auch hier anzusetzen sein.

Für die Baugeschichte ergibt sich:

Spätsommer 409: die kahlen Wände bis zum Epistyl sind im Rohen fertig. *

Frühjahr oder Sommer 408: die Ostcella wird vollendet und wahrscheinlich bezogen. Zunächst wird sie allein unter Dach gebracht. Beginn der Bildhauer arbeiten.

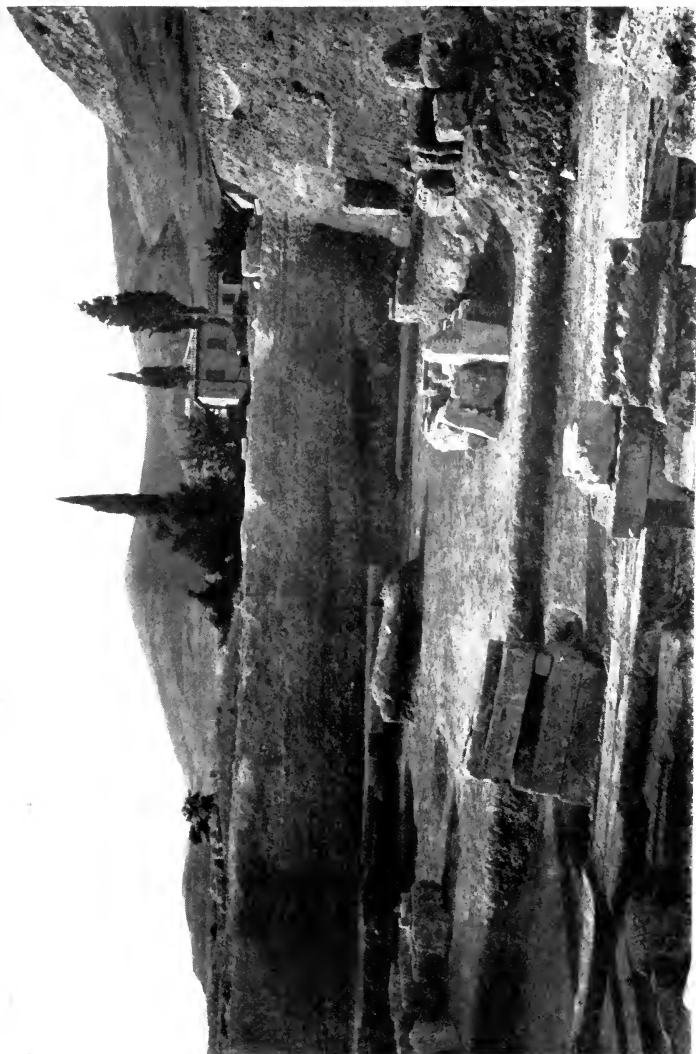
Frühjahr 407: der bildnerische Schmuck ist vollendet, die Westräume erhalten eine Kassettendecke. An die architektonischen Teile wird die letzte Hand gelegt.

Sommer 407: der Tempel ist im wesentlichen vollendet.

AUGUST FRICKENHAUS.

Bonn.

¹ Wegen der falschen Datierung von *AE* 28 hatte Michaelis *Ath. Mitt.* XIV. 360 irrtümlich die *σελίδες* von *AE* 26. III. 39 mit denen von 28 *a* 1. 5 identifiziert.



EXCAVATION AREA AT CORINTH IN 1905



EXCAVATIONS AT CORINTH IN 1905

PRELIMINARY REPORT

[PLATE V]

THE excavations on the site of ancient Corinth carried on in 1905 by the American School began on July 4 and were continued until August 20. First, the road leading in from the west (*Am. J. Arch.* VIII, pl. vii) was shifted and a broad space, to the east and north of "Glaucé," as shown in the accompanying sketch-plan (Fig. 1), was cleared, with the following results. The whole precinct seems to have been originally a quarry, marks of the quarry cuttings appearing at various places (A on the Plan).

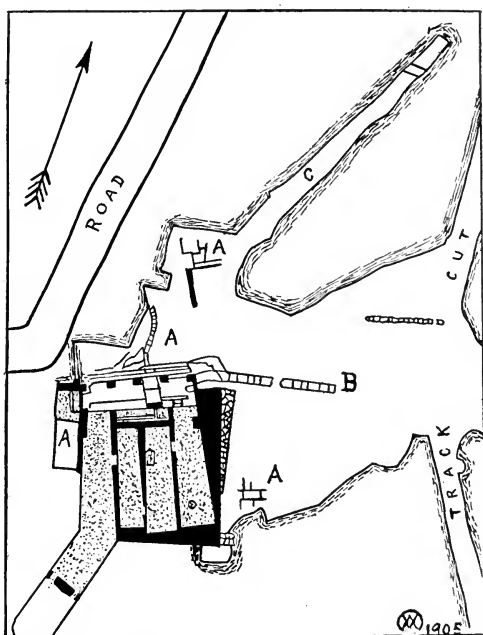


FIGURE 1. — SKETCH-PLAN OF THE EXCAVATIONS IN CORINTH IN 1905.

Immediately above the rock was a thick layer of quarry rubbish, from the top of which were gathered sherds of

what may well be a local pottery, dating somewhat later than the "Old Corinthian" fabric, and characterized by the copious use of garlands of palmettes; of a black-painted ware, and of *terra sigillata*. In the same stratum an obsidian blade was also found. To the north of the wall marked B there was evidently in antiquity a public square, for on top of the quarry rubbish was found a series of successive Greek pavements, one of which was followed by the Trench C, dug to the northeast until it ended in the natural rock, which here reaches a higher level. Immediately in front of Glaucé these pavements had been broken through in Roman times for the laying of water-conduits. A little to the east of the track cut was found a hoard of Byzantine copper coins.

We had hoped, in attempting this digging in the neighborhood of Glaucé, to find traces of an ancient road leading from the Agora toward Sicyon, but were disappointed. Such a road, if it ever existed, must still lie buried closer to the temple. If it can be found in some later campaign, the hypothesis that the temple on the hill and the rock-cut reservoir are respectively the Temple of Apollo and the Spring of Glaucé will rest on a broader basis than is now the case.

A short distance north of the northern limit of excavation of 1903, on the line of the Greek wall (*Am. J. Arch.* VIII, pl. xvii, B), were found remains of what appears to be a prostyle tetrastyle portico on the east side of the wall in question. A part of the column at the southeast corner was still *in situ*, although badly damaged. In front of the portico was a pavement.

Before the work described above was entirely completed most of the force of workmen had been transferred to the field south of the "South" Stoa, it being deemed advisable to make assurance doubly sure by laying bare a considerable portion of what previous excavation had led us to call the Agora, since some people were still found who seemed inclined to question the correctness of that designation. The accompanying PLATE V gives the final result of this part of the season's

work. Very few walls of any period were found here, those that were unearthed being near the surface. But on getting down about 5 m., pavements of crushed stone began to appear, forming successive strata, which mark the general levels of the Agora at successive Hellenistic and Roman periods. Except for the foot of a colossal figure, probably forming a part of the group published in this *Journal* (VII, pp. 7-22, and pls. i-iv), there were no single finds here deserving of special mention.

Trial trenches were sunk in several places. In the expropriated land southwest of A in the sketch-plan of 1904 (*ibid.* VIII, pl. xvii) numerous pre-Mycenaean sherds were found at a depth of 4.50 m. (*ibid.* VIII, p. 440), while 1.50 m. farther down virgin soil was reached with no additional results.

A trench dug in land belonging to J. Giampourannes showed that the Stoa on the south side of the Agora, a part of which was uncovered last year, did not extend west across the road, but ended beneath it. By tunnelling from the east the stylobate of the Stoa was found with two drums of a column *in situ* upon it, thus confirming the deductions made in last year's report. In the excavation journal, under date of August 8, Dr. Heermance wrote: "Back of the column is a stylobate, or a foundation with step to the west. The conclusion is obvious that the Stoa was prostyle, not ἐν παραστάσι. Whether the Stoa along the west end of the Agora was columnar or not is uncertain."

It remains to mention a trench opened and afterward filled up in the field of E. Sakellariou at the foot of Akro-Corinth, near the spring of Hadji Mustapha. In this neighborhood virgin soil is reached at a depth of about 3.50 m. One of the numberless water channels of Old Corinth was found and numerous vase fragments, none older than Proto-Corinthian; also three large, undecorated amphorae and, at a depth of 2.5 m. below the modern surface, a floor-level with excellent pebble mosaic.

After the completion of the season's work at Corinth a successful attempt was made to locate the place of deposit of the

well-known votive tablets to Poseidon, most of which are now in the Berlin Museum. It was situated northwest of the citadel of Pente Skuphia, about an hour's ride from Old Corinth in the direction of "Tria Spitia." Six men were able to dig the site anew in three days, during which 350 fragments of the *pinakes*, mostly worthless from the severe weathering they had received, and numerous fragments of Proto-Corinthian and Old Corinthian vases, as well as one or two archaic terra-cottas were found. It is my intention to send in before the end of the year for publication a paper dealing especially with these finds from Pente Skuphia.

O. M. WASHBURN, *Fellow of the School.*

ATHENS, GREECE,
November, 1905.

Archaeological
Institute
of America

REPORTS ON RESEARCHES CONDUCTED BY THE
SOUTHWEST SOCIETY OF THE ARCHAEO-
LOGICAL INSTITUTE OF AMERICA¹

I. REDONDO BEACH, CALIFORNIA: 1905

THIS research was the first undertaken by the Southwest Society operating under the auspices of the Archaeological Institute of America. It consisted of an examination and exploration of an ancient quarry from which the Indians that formerly inhabited this part of California obtained the material from which they fashioned their spear- and arrow-points, knives, scrapers, drills, etc., etc. The research also included an investigation of an extensive village site situated on a bluff overlooking the ocean, the distance between the quarries and village site being about one and one-half miles. Unmistakable evidences exist, however, identifying the former inhabitants of the village as among those who had drawn their supplies from the quarry.

The quarry is located on the eastern or land side of the Palos Verdes Mountain, and in its present aspect presents what appears to be a naturally formed deep and narrow gorge, extending from the base of the mountain up its nearly perpendicular side to a height of about 175 feet, when it terminates in a broad tableland. This tableland constitutes one of the conspicuous features in the elevation of the Palos Verdes Mountain.

Evidences of the work performed by the primitive workmen are found in the fact that immediately at the apex of the gorge

¹ These reports were originally submitted to the Executive Committee of the Southwest Society. — Ed.

the soil on the tableland has been excavated to a depth of from 3 to 5 feet over an area of about six acres. These excavations were made in a search for nodules of various minerals: chalcedony, chert, jasper, and agate. All these, save the chalcedony, occur in various forms of stratification, the intermediate strata being limestone. The gorge to which reference has been made was probably caused by an impounding of rainfall in these excavations, from which it possibly forced its own outlet over the mountain side, or, what is more likely, a way for its escape was prepared by the quarry workers. At the present time the gorge is more or less filled with nodules whose formation is so irregular, or obstinate in fracture, as to have been rejected. Many of them show evidences of repeated blows struck with stone hammers in an attempt to detach flakes from which implements might be wrought.

The investigation of this ancient quarry resulted in a fine collection of wrought and unwrought nodules, flakes, and chips, and thirty-three stone hammers.

The village site, which is due west from the quarry, occupies a commanding location on the western shore line of the Palos Verdes Mountain, where it terminates in a vertical bluff about 125 feet high. The character of the soil on the top of the bluff is very largely beach sand, which even to-day whips up over the bluff whenever a westerly wind is blowing. This sand forms low, spreading hills which become gradually overgrown with scant vegetation. Thus, in time, there is formed a thin layer of vegetable mold which, in a measure, prevents the sand from being blown farther inland. These sand hills, wherever found in Southern California, were invariably utilized as a location for a village, provided only that fresh water was near at hand. Indeed, it sometimes happened that water was found near a point where it was desired to locate a village, but there being no sand on the intended location, it is known that the Indians laboriously carried from the beach and deposited upon the proposed site the desired foundation of sand. There are sufficient reasons why the abode of primitive man in Southern

California, when built upon sand, possessed advantages over an abiding place situated on a heavier and more compact soil.

First, during the rainy season, which lasts usually for two or three months of the year in this locality, sand is distinctly warmer than a heavier soil; further, the sand readily absorbs the downpour, the surface quickly dries, and no mud is formed. Secondly, long-continued observation had taught these people the sanitary advantages of a village built upon sand, the absorbent properties of which would make less pronounced, and the sooner mitigate, the combined abomination of smells that are the invariable accompaniment of an Indian town. Indeed, so well had the Southern California Indian learned this lesson that he not infrequently brought fresh sand, and, spreading it over all the accumulated waste surrounding his home, at once improved his surroundings. At the same time he laid the corner-stone of one of those mysterious structures composed of alternate layers of sand and camp refuse which we denominate shell mounds. It is well known that a very considerable part of the diet of these people consisted of shellfish, the shells, after their contents had been removed, being thrown to one side on the ground. In time the whole camp site would be more or less covered by the accumulated shells and bones of various animals, particularly of fishes; while here and there were small beds of ashes and charcoal, indicating the sites of the ancient campfires. In this mass of *débris* various objects of utility and of native art became buried. After a while a general renovation was inaugurated. Fresh sand was brought and all this *débris* was buried out of sight. A repetition of these processes resulted in the making of shell mounds many feet high. I have one in mind at this moment that was excavated to a depth of 14 feet before we reached the original surface of the earth.

The village site which is the subject of this report is a typical shell mound which was formed as here described. This mound occupies a conspicuous position upon the bluff about two and one-half miles south of Redondo Beach; the mound and the

immediately contiguous territory showing evidences of occupancy cover about twenty acres.

Twenty-eight years ago I located a burial place right at the margin of the bluff. I found only about thirty burials, and concluded that the major portion of the cemetery must have gone down into the sea at some time when a portion of the bluff had crumbled and fallen. In fact, the ocean is making continual inroads upon this portion of the Southern California mainland.

Influenced by this thought, I had for years ceased to look upon this locality as being likely to reward further research. The remarkable find, however, at Redondo Beach, two and one-half miles to the north, in the year 1903, had inspired me with a renewed interest. I am, however, reluctantly obliged to record my inability to find a burial place at this village site. Considering the small number of burials found immediately associated with this village site, I am convinced that the cemetery found at Redondo Beach in 1903 was the principal burial place, not only for the village under consideration, but also for a number of lesser villages that were situated at points of vantage, for about seven miles, along the coast line of this part of the Southern California mainland. I put down 138 prospect holes, and ran three trenches, the total proceeds being eight bone implements, three of which are of interest as illustrating the making of whistles from the bones of birds' wings; also 150 stone implements, spear-heads, arrow-points, knives, scrapers and drills, implements used in manufacturing shell ornaments, tools used in manipulating steatite and serpentine, etc., etc. All of these objects were taken from the mound, and all, save one obsidian spear-head (a beautiful specimen $5\frac{1}{2}$ inches long), had no relation to any burial, but had been lost and buried in the camp débris. The obsidian spear-head lay just to the right of the head of the remains of a man; the remains had been cremated, and at the time I found them were only 10 inches below the surface. The skill displayed by these "First Southern Californians" in the making of

implements and utensils for daily use and ceremonial purposes entitles them to a high place among the primitive workmen of America. Their chipped stone implements easily rank among the finest found in any part of the world; some of their ceremonial knives being 8 to 12 inches in length, 1 inch in width, and often not more than $\frac{1}{8}$ inch in thickness, of perfectly symmetrical proportions, with an edge as straight and true as a line drawn by rule.

What I have said of their skill in making chipped stone implements applies with equal emphasis to their manipulation of the mineral variously known as steatite, serpentine, and soapstone.

Their cooking pots, baking stones, cups, bowls, handled dippers or ladles, made of steatite, are in a class by themselves. They are more finely wrought and better adapted for their intended use than similar objects found elsewhere. Their smoking pipes, beads, pendants, charms, and ceremonial objects, made of dense, fine-grained serpentine of various colors, show the same excellence of workmanship.

As to the antiquity of the objects of primitive art incident to this particular locality, I can only say that, in my opinion, the men who made them surely lived, died, and were buried before the advent of the Spaniards in the year 1542. On September 28 of that year, Cabrillo discovered (and brought his ships, the *San Salvador* and *La Vittoria* to an anchorage in) a bay twelve miles south of the village site under consideration. To this bay Cabrillo gave the name San Miguel. It is the same that we now know as the bay of San Pedro. To the Indians whom he met, upon that and subsequent landings on the mainland and islands of Southern California, he gave presents of glass beads, buttons of copper and of brass, iron fish hooks, knives, axes, and many other articles of European manufacture. Other early voyagers along this coast sought the good will of the natives by similar means; the result being that, in burials subsequent to this European contact, objects of European and native manufacture are found

associated together in the graves. Considering the proximity of this village site to the bay of San Pedro, and the fact that neither in the burials found at this site nor in those at Redondo Beach was there found a single article of European manufacture, it appears to be conclusively demonstrated that the people whose artifacts we are considering must have lived and passed away before the year 1542. More than this we possibly may never know — and guesswork is not the province of the archaeologist."

II. NAVAJOE COUNTY, ARIZONA TERRITORY: 1905

I have the honor to report that the Arizona expedition entrusted to my supervision arrived at Snowflake, Navajoe County, Arizona, on August 27, 1905. It had previously been determined to make this place a base from which to conduct operations, for the reason that it seemed to possess advantages over any other point with relation to such portions of the Territory as we were permitted to explore.

Finding that more difficulty was experienced than was anticipated in securing transportation for my party, I finally delegated that matter to one of my assistants, Mr. T. J. Worthington; and in the meantime I visited several near-by ruins, notably one which is locally known as "Four-Mile Ruin." This ruin has been explored, and a full report of the same has been written, by Dr. Hough of Washington, D.C. In visiting this ruin, I of course had no thought of making any further investigation; I merely wished to see what had been done, and how it had been done.

An hour's search over the surface of the ground resulted in the finding of 2 grooved stone hammers, 3 arrow-points, 1 crystal used as a drill, 2 metates, 1 stone disk, 1 knife made of a beautiful piece of silicated wood from the petrified forest, 3 disks ground into shape from broken pieces of pottery.

I also made a trip to a box canyon three miles north of Snowflake. This canyon has here and there engraved upon its walls rude figures of men, other animals, birds, reptiles, and

various symbolical designs. I was able to obtain but a single photograph, the light being unfavorable.

September 4, everything being in readiness, we started for a very large ruin twenty-five miles south of Snowflake. This ruin is located on patented land, surrounded on three sides by Forest Reserves. We reached our objective point on the 5th,



FIGURE 1. — CAMP AT RUIN NO. 1.

made our camp (Fig. 1) beneath an immense pine tree, employed three men to assist in the digging, and started operations on the 6th.

This ruin is situated on an outcropping of sandstone, which has an elevation of about 20 feet above the surrounding country. Judging from the amount of fallen stone, the pueblo must certainly have been two and possibly three stories high; the destruction is, however, complete, not one stone resting in position upon another above the present surface of the ground. The stone of which the pueblo had been constructed was probably taken from the very outcropping upon which it was built. These stones were of varying thickness — $2\frac{1}{2}$ to 8 inches, the

sides and ends being rudely squared. They had originally been held in proper position in the building by a mortar which appears to be a mixture of clay and sand. This description may be taken as typical of all ruins in this locality, save only in size, and the probable number of stories.

I examined more than eighty ruins, and in no case did I find any part of the wall standing above ground. But only in part is this utter devastation to be attributed to natural causes. Men now living in the section where these ruins are found have told me that the destruction has been greater in the last ten than in the preceding twenty years. Vandal relic hunters, ravages of stock, and last, but by no means least, the despoliation of these ancient monuments by people living near them. The walls are thrown down, the stones hauled away and used in private residences, and even for public buildings. It is lucky that the people are not permitted to lay their sacrilegious hands upon any part of what still remains under control of the National Government.

I have designated the particular ruin under consideration as Ruin No.1.

On the morning of September 6, I put two men at work clearing away the débris at a point where I was able to locate what appeared to be outlines of two rooms. I also put three men at work running trenches in what seemed a likely location for the burial place. Both surmises proved to be correct. In the collapsing of the walls of the building, a part had fallen in upon the lower story, a part outwardly and banked up on the outside; the elements had disintegrated the mortar, which, with drifting soil, and the accumulation of vegetable mold, has finally effected such a change that at this moment the ruin presents the appearance of an elongated, irregularly shaped mound, partially covered with rudely squared blocks of sandstone. After clearing away so as to be able to define the outlines of the rooms selected for examination, excavation was carried on until everything they contained was brought to light.

In the meanwhile the work in the trenches was progressing, and toward sundown the burial place was located. But so far as

adding anything to the collection for our Museum is concerned, we might as well not have found it. Most of the bones were crumbled almost to the point of annihilation, and the semi-sandy clay and ashes in which the burials were made had hardened into what was practically concrete. After two days of hard work, without being able to save a single specimen, I took the men away from the trenches and had them assist in excavating rooms. In the rooms the conditions were little, if any, better than in the burial place. Shovels were absolutely useless,



FIGURE 2. — ROOM EXCAVATED AT RUIN NO. 1.
(Showing fireplace and articles found in the room.)

except for throwing out the dirt which had first been laboriously detached by use of the pick-axe. As will be seen by the list appended, we secured a number of specimens in these rooms, but every one of them was cut out of its hard resting-place with a butcher knife.

One of these rooms is 8 feet 7 inches long, 6 feet 9 inches wide, 5 feet 3 inches high. The one shown in the illustration (Fig. 2) is 10 feet 6 inches long, 9 feet 4 inches wide, 4 feet 11 inches high, all being inside measurements. The walls are

about 20 inches thick, and have, of course, lost something of their height. The fireplace was found placed in the centre of each room. I found no evidence of doors or windows; the entrance was probably placed originally at the top. The floors in these rooms were of rough sandstone slabs, covered with a mixture of clay and ashes to a depth of about 6 inches. This ruin measures over all 320 feet in length, 80 feet in width, with what now appears to have been a large central court. The difficulty of doing the work at this ruin was so great, and the proceeds for our Museum so small, that I concluded to look for a more promising field. The entire appropriation at our disposal would not do one-half the work required for a thorough investigation.

The objects taken from these rooms consist of 5 implements made from deer horns, 3 implements made from leg bones of deer, 4 other bones, 1 large bone chisel, 2 stones used in smoothing pottery, 10 stone knives, 1 grooved arrow-shaft straightener. In the rooms and burial place we found 60 pieces of pottery, but were unable to save any of it. On the surface of the ground one bead made of what appears to be catlinite was found, also 30 arrow-points.

No regularity with relation to position was observed in the burials. The graves had been made about $3\frac{1}{2}$ feet in depth. Pottery was invariably found near the head, sometimes at one side only, again on both, yet again on both and at the top. Sometimes, though more rarely, an additional piece was found near the hips, or at the feet.

From September 11 to 15 I visited a number of ruins, but found in each instance that I had been preceded by others who had made more or less thorough search. In every case the burial place had been looted; in fact, the only apparent object of those who had committed these depredations was to obtain pottery from the graves. There were no evidences whatever of any scientific work, save only that which I was informed had been performed by representatives of the Government.

September 15, we located two small ruins that are situated

on a sandstone ridge about five miles long, and having an elevation of about 80 feet. The ridge is now covered with a dense growth of junipers. Many of these trees are more than 3 feet in diameter. One of my photographs shows such a tree growing in the centre of a room. These two ruins are separated by about 1500 feet. I have designated them as "The Juniper Ridge Ruins." Less stone and more of adobe appears to have been used in their construction. In fact, I was able to find but



FIGURE 3.—ROOM EXCAVATED AT JUNIPER RIDGE RUINS.
(Showing sandstone "stove cover" in middle background.)

a single room of which enough remained to warrant investigation. This room was photographed (Fig. 3). Its preservation is owing to the fact that in its construction it had been placed below the original level of the surrounding territory. A circular excavation 4 feet in depth, and 10 feet in diameter had been made: this excavation was then lined with a wall of thin sandstone slabs $3\frac{1}{2}$ or 4 feet in length by 18 to 20 inches in width, placed vertically around the inner dimensions of the excavation. Notwithstanding the small dimensions of this room

it contained three fireplaces built against the walls. Two of these fireplaces can be seen in the illustration; the other is not visible, being concealed by the foreground. In one of these fireplaces was found a fine grooved stone hammer. At a depth of $3\frac{1}{2}$ feet, and seemingly near the original floor level, we encountered a skeleton; the bones, however, were in the last stages of decay, and quickly crumbled to dust upon exposure. No pottery or other artifacts had been placed with the deceased. I incline to the opinion that the Grim Reaper exacted the last



FIGURE 4. — BOWLS AND LADLES FOR SERVING FOOD, JUNIPER RIDGE RUINS.

tribute from this individual suddenly and violently, and in all probability at a time when he was peacefully pursuing his usual vocation.

Leaning against the wall of this room were two sandstone slabs; they are about 1 inch in thickness, roughly squared to about 18 by 22 inches in outline. A circular hole 6 inches in diameter has been wrought in the centre of each. They plainly show evidence of long-continued use in connection with fire. Doubtless they were placed across the top of the fireplaces during culinary operations. The central hole, over which a cooking pot was placed, facilitated the process of cooking, exactly as do the holes in a modern range, and for the same reason. One of these perforated slabs is shown in the illustration (Fig. 3).

The burial place pertaining to these ruins was located by my son, F. L. Palmer. The observations made of the burials at Ruin No. 1 are equally applicable here. The ground, however, was a little less hard, and we were able to save all the pottery which had not been destroyed at time of burial. I am of the opinion that the burials at this ruin must have been made at a very remote period, even when considered in their relation to similar ruins in this section. This conclusion is based upon the almost total disintegration of bones found associated with the pottery in the burial place. It was an absolute impossibility, even by an exercise of the utmost patience and care, to obtain a photograph of the contents of a single grave *in situ*.

The material for our Museum obtained from the rooms, burial place, and surface of the ground at these ruins consists of:

- 2 mortars;
- 2 perforated stone slabs;
- 2 arrow-shaft polishers;
- 2 grooved hammers;
- 1 stone ball (grooved);
- 5 grooved axes;
- 14 hammer stones;
- 1 circular baking stone (18 inches in diameter);
- 4 metates; 18 hand-stones (*manos*) for use with same;
- 21 pieces of pottery; cooking pots; ladles; cups; bowls; handled jugs, etc., etc. A part of these 21 pieces are represented in Figs. 4-6.

There are specimens of coiled ware, plain and decorated ware — white and red:

- 1 hour-glass-shaped stone tube $4\frac{1}{2}$ inches long;
- 3 paddle-shaped implements;
- 3 pottery polishers;
- 1 crystal drill;
- 10 ornaments or charms;
- 33 pottery disks;
- 1 paint-pot;
- 18 implements of chipped stone, use unknown;
- 13 stone knives;
- 54 arrow-points.

On September 21 I started on a forty-mile trip north across the desert to examine a ruin which is, from report, one of the largest in this part of Arizona. I was, however, unable to reach the ruin, prevented by lack of water. A guide that I had employed confidently expected there would be water in the tanks of Black Canyon, five miles from the ruin. It had been my purpose to haul water from these tanks; the nearest supply of water we had left fifteen miles to the rear, at what is known as



FIGURE 5.—UNIQUE FORMS OF POTTERY, JUNIPER RIDGE RUINS.

“Dry Lake.” It was, of course, impossible to think of undertaking to make a round trip of forty miles for a water supply. It is probable that an exploration of this ruin would be possible only during the winter season, using melted snow water.

September 28, I located a large ruin twenty miles southwest of Snowflake. It is situated on a sandstone butte about 250 feet long, 100 feet wide, and 125 feet high. A dense growth of pine and juniper trees now surround and cover the greater part of the butte. Time and the elements have here produced utter ruin. It is only with difficulty that any part of the foundation wall can be traced. The superstructure was, I am convinced, of adobe. The sides of the butte are seamed and

gashed by the erosive power of water, which, during the frightful storms incident to this locality, is slowly but surely obliterating every evidence that the butte had ever afforded refuge and a home for man.

I ran a trench about thirty feet in length at a point that seemed favorably situated for a burial place, and discovered bones indicating an interment.

Unhappily, the deposit in which the burial had been made was so hard (ashes, sand, and clay) that it was not possible to



FIGURE 6. — HANDLED JUGS AND PITCHERS, JUNIPER RIDGE RUINS.

save enough of the bones *in situ* to make a photograph. We had to resort to the butcher knife again, and it took an entire afternoon to cut out the articles found in the grave. The skeleton was lying on its left side, the knees drawn up and clasped between the hands. Near the wrist of the right forearm were found beads of white spar and turquoise, no doubt the remains of a bracelet. Lying over the ribs of the right side was found a well-wrought perforator (of bone). From about the neck and shoulders were taken about 700 beads made of white spar; the beads are nearly $\frac{1}{4}$ inch long, $\frac{1}{8}$ inch thick. Back of the head, and lying on a level with it, there

was found a cup about the size of an ordinary teacup; a bowl of about $1\frac{1}{2}$ pints capacity; a handled jug that will hold about 1 pint. Fortunately I was able to secure the skull, though it was unavoidably much broken up. I can, however, restore it perfectly. One interesting feature in this skull is that the flattening of the occiput, which is so conspicuous a feature usually in skulls of these ancient pueblo dwellers, is not seen in this one. On the contrary, it is of fairly symmetrical form, being neither (disproportionately) long nor broad. Another very interesting feature is found in the teeth. The teeth are all present, but they show every condition that the modern dentist is ever called upon to correct; calculus that has produced a partial absorption of the alveolus, caries that have in one molar produced death of the pulp, and abscess. The right upper and lower cuspids present a characteristic irregularity, the upper being almost directly over the first bicuspid.

In addition to the objects obtained from this burial, we found a number of very interesting specimens on the surface:

- 2 grooved hammers;
- 1 grooved axe;
- 1 broken axe, showing new groove commenced;
- 26 chipped stone implements;
- 4 bone implements;
- 1 baking stone;
- 4 hand stones for use with metates;
- 1 sandstone boulder having on one face three metates;
- 1 stone disk $3\frac{1}{2}$ inches diameter;
- 25 miscellaneous objects;
- 2 ceremonial stones, which are the finest objects of this character which I have ever seen; description would fail to give any idea of their interesting features; they should be photographed and made the subject of a special report.

On October 4 I made another trip to the Box Canyon already mentioned, and the light being good, I secured a series of seven photographs of engravings illustrating fully the ceremonial known as the Snake Dance (Fig. 7). These engravings are

upon the vertical faces of sandstone which constitute the nearly perpendicular walls of the Canyon, which at this point are about 175 feet in height. I also consider these engravings of such

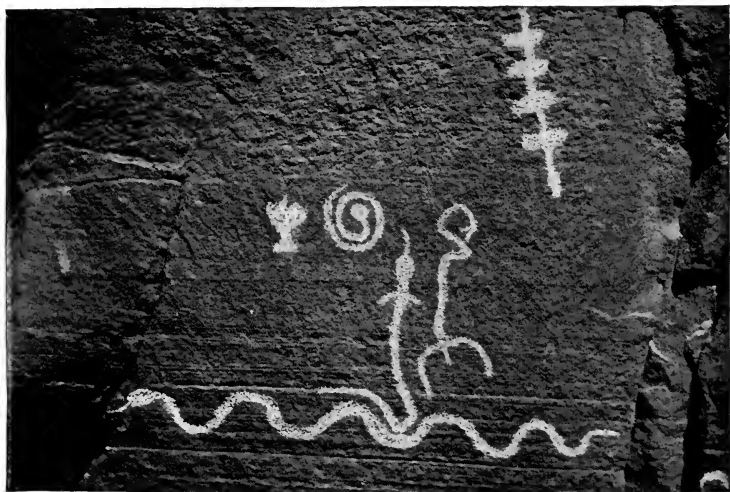


FIGURE 7.—PICTOGLYPHS OF THE SNAKE CULT: BOX CANYON.

interest as to be worthy of being made the subject of a special report.

Having by this time accomplished all that I thought possible under the restrictions placed upon my field for research, I returned to Snowflake, procured lumber, made boxes, and packed for shipment nearly a ton of material for our Museum.

The concrete results are as follows:

- 170 chipped stone implements, spears, arrow-points, knives,
scrapers, drills, others — use unknown ;
6 grooved axes ;
6 grooved hammers ;
40 pieces of pottery ; cups ; bowls ; cooking pots and spoons
or ladles ;
1 lot pottery fragments ;
1 broken axe showing interesting features ;
2 fossil shells ;

- 1 lot so-called meteoric stones;
 - 1 bracelet;
 - 1 necklace;
 - 34 ornaments, pendants, and charms;
 - 1 skull;
 - 3 paint-pots;
 - 20 hammer stones;
 - 1 perforated stone tube;
 - 1 stone ball — grooved;
 - 2 ceremonial stones;
 - 1 fine lot illustrating the making of chipped stone implements;
 - 6 metates;
 - 27 hand stones for use with the metates;
 - 39 pieces of pottery fragments re-wrought;
 - 17 bone implements;
 - 7 implements used in pottery making;
 - 3 arrow straighteners;
 - 3 mortars;
 - 2 stone disks;
 - 2 baking stones;
 - 2 perforated tops for fireplaces;
- 400; a total of about 1800 lbs., and enough to fill at least three museum cases.

In attempting to assign to its proper chronological position the culture pertaining to the ancient pueblo- and cliff-dwellers of the Southwest, the investigator is seriously hampered by the total absence of any inscription, of whatever character, that might, by a correct interpretation, shed light upon the subject.

The facts are that we have here, first, a civilization that required for its evolution a length of time sufficiently great to have developed an architectural understanding manifested in many-storied buildings, constructed of squared blocks of stone that were securely held in place by a mortar made of sand and clay; secondly, a knowledge of agricultural processes that involved a system of irrigation, necessitating the making of reservoirs, canals, and conduits which are marvels of skilful engineering; thirdly, a knowledge of manufacturing fabrics,

evidenced by cords, strings, belts, sandals, and woven cloth; also hand spindles and looms,—all of which have been found in the cliff-dwellings; and fourthly, a knowledge of the potter's art that enabled these people (without the use of the wheel) to fashion vessels of clay that are of symmetrical and artistic design and finish, many being ornately decorated in contrasting colors, with geometric and symbolic figures.

The burial places associated with the pueblos and the sepulchral rooms of the cliff-dwellings furnish strongly presumptive evidence of the remote antiquity of this civilization. The carefully swathed, mummified human remains, taken from the securely walled-up sepulchral rooms, present every appearance of age pertaining to similar remains from the Egyptian tombs. Thoroughly protected from any possible deterioration by action of the elements (as they were), there is no apparent reason why they should not have remained practically intact for thousands of years past.

Many of the pueblo burial places are now covered with dense forests of pine, piñon, and juniper trees, some of which are more than three feet in diameter. Trees of like dimensions are frequently found growing within the rooms of the ruined pueblos. There are also abundant evidences that successive generations of similar growths have lived, matured, and fallen into decay above these "silent cities of the dead."

A considerable part of the pottery taken from these ancient cemeteries is covered with a deposit of lime, sometimes fully one-eighth inch in thickness.

The above constitute the principal facts within my own knowledge, from which an inference can be drawn as to the antiquity of the objects of primitive art rewarding this research. The careful observer—"one who sees what he looks at"—is irresistibly led to assign them to a very early period.

No information of any value in the premises is found in the Spanish records of the discovery and conquest of this territory. Fray Marcos de Nizza, who in 1539 made the discovery, is found the next year guiding Francisco Vasquez de Coronado

to its conquest. "The Seven Cities of Cibola, filled with gold," of which Fray Marcos had informed Coronado, were their objective point.

The ancient pueblo of Zuñi is the only one of these "Seven Cities" whose name appears in the record. We are told that it was surrounded by the other six. It might also have been written that it was, and is, surrounded by hundreds of other unnamed pueblos. And it is with these that, in this instance, we have to do.

When we consider the unlimited opportunities possessed by these "Soldiers of the Cross and Fortune" for obtaining information concerning these unnamed pueblos, many of which were of vastly greater proportions than any of the so-called cities with whose names — Acoma, Jemez, Moqui, and Tiguex — we are more or less familiar, it is significant that no ray of light beams from the record.

The conclusion appears to be inevitable that not only were these unnamed pueblos in ruins at the time of the Spanish conquest, but also that, of their builders and former inhabitants, nothing was known by the conquered peoples who, in 1539 and following years, sacrificed their lives in a vain effort to protect their own pueblos from invasion.

F. M. PALMER, *Director-in-charge.*

October 19, 1905.

American School
of Classical Studies
in Rome

REPORT OF THE DIRECTOR¹

1904-1905

To the Managing Committee of the American School of Classical Studies in Rome :

GENTLEMEN, I have the honor to submit to you the following report of the work done at the School during the year 1904-05.

Again this year, as last, the School has been attended by as many students as it can comfortably accommodate. The chief difficulties that we have to deal with in this regard are that the library, which is the only room in the School building for the students to work in, or in which lectures can be given, is not large enough for any number greater than the twenty or twenty-five who have used it the last few years. Then, too, while not every course of lectures given in the museum or out-of-doors is attended by all the students, still some courses, such as those on topography and epigraphy, are apt to attract most of them, and the difficulty of showing to any such number of students special points in an inscription or other monument are obvious. The simple fact is that the School has outgrown its quarters.

The students were unusually hard working. The Reports of the Fellows have been submitted at regular intervals, and I need add only that the work they are pursuing promises excellent results. Of the other students, Miss Bruce continued, among other occupations, to work at inscriptions, and has pre-

¹ Owing to a misunderstanding not due to the Director this report was received too late to be published in the Supplement to the ninth volume of the *Journal of the Institute*. — ED.

pared an article for publication. Mr. Curtis has finished his work on Roman Arches, which will, I hope, appear in the second volume of Supplementary Papers of the School. Mr. Jeffers and Professor Clark busied themselves particularly with inscriptions, and found some which I believe they desire to publish.

The work of the staff of instructors was much as in previous years. That of Professor Carter and of Mr. DeCou is best described by their own reports, which I herewith transcribe.

To the Chairman of the Managing Committee of the American School of Classical Studies in Rome:

SIR, I herewith beg to submit my report as Annual Professor of Latin for the year 1904-05.

By far the most effective teacher connected with the American School is the City of Rome itself. She teaches more, and teaches more effectively, than all other teachers do. Of the various things worth doing, those are most worth doing which can be done here better than anywhere else. This is the first principle on which our courses of instruction should be selected; the second principle is a regard for the general character of the students and their specific needs. If this year was no exception to the general rule, it may be said that the students fall into two classes: 1. Those who have been more especially trained and have distinctly scholarly qualification; 2. and those who have come here to pass a year, which shall enable them to teach Latin and Roman history in our schools and colleges with a greater sense of reality. There ought, therefore, to be certain courses of distinctly general character for *all* the students, and certain more technical courses for smaller numbers. Mr. Norton's out-door course in topography for the first half of the year, and his course in the museums for the second half, are precisely the sort of courses which all the students need and want. Mr. DeCou's course on archaeology throughout the year is also of distinctly general interest, while his courses on "Greek Epigraphy" and "Modern Greek" are in the nature of things more technical, and supply the need of the small number who demand special attention.

It has been customary for the "Professor of Latin" to give a course on epigraphy one half of the year, and one on palaeography the other half. I ventured to deviate from this practice, because it seemed to me that a course of historical character was distinctly needed. In order to combine history with topography I chose the "Early History of Roman Religion," lecturing two hours a week throughout the year and carrying the discussion from the early beginnings down to the end of the Second Punic War. In a measure, this course supplemented Mr. Norton's course in topography and left him free, therefore, to devote himself to greater detail.

In addition to this course I read Roman Inscriptions two hours a week with a small group of students. We read nearly two hundred inscriptions, picking out the most important, historically, in the museums of the Terme, the Capitol, the Conservatori, and the Vatican. The interest of the students was most gratifying, and was a great revelation to me of the value of inscriptions when read for their content rather than their form.

I did not give the traditional course in palaeography; not because I do not believe in the distinct usefulness of this course, but because in addition to my course on Roman Religion only one other course was physically possible, and in that case there seemed to be no question of the place-value of inscriptions over against manuscripts, in the face of the numerous successful reproductions of manuscripts which render the study of palaeography in America more and more easy.

Respectfully submitted,

JESSE BENEDICT CARTER.

September, 1905.

To the Chairman of the Managing Committee of the American School of Classical Studies in Rome:

SIR, The following is a statement of my work as Instructor in Greek Archaeology during the year 1904-05.

Throughout the first part of the year, that is, from October to March, I gave two courses, a lecture course in archaeology, and a reading course in Greek epigraphy and inscriptions. Two hours a week were devoted to each.

In the first course thirty-four lectures were given: eight in the Museo Kircheriano, four in the Museo Etrusco-Gregoriano, two each in the Museo Papa Giulio and the Palazzo dei Conservatori, and the remainder at the School. As in previous years, an attempt was made to treat the primitive and archaic art of the Mediterranean peoples with especial reference to Greece and Italy, but from the standpoint of general archaeology.

For the work in Greek epigraphy, Roehl, *Imagines Inscriptionum Graecarum*, was used as a basis. Nearly all the texts contained in it, together with a few inscriptions of the later Attic and Roman periods (these last in the Capitoline Museum), were read. Two lectures on the Greek alphabet were given by way of introduction to the course.

Besides the above courses, instruction in Modern Greek was given one hour a week during January and February.

My time from March 12 to April 28 was occupied with the management of the annual excursion of the School to Greece. In this trip eleven persons, of whom nine were members of the School, took part. The principal places and sites visited were Olympia, Bassae, Megalopolis, Ithome, Sparta, Tegea, the Argolid (Nauplia, Epidaurus, the Heraeum, Tiryns, Argos, Mycenae), Corinth, Delphi, Daulis, Panopeus, Chaeroneia, Lebadea, Orchomenus, and Athens (including Eleusis and Marathon). Lectures or informal explanations were given at all these places, particularly at Olympia, Delphi, and Athens.

In connection with the Greek trip, thanks are due to Mr. A. J. B. Wace, of the British School, for his scholarly exposition of the antiquities in the Museum at Sparta.

Respectfully submitted,

H. F. DECOU.

ROME,
August 6, 1905.

But one word remains for me to add to the foregoing reports, which is that the zeal, and discrimination, and patience displayed by both these scholars made their work unusually effective.

Lectures by friends of the School were given by Professor Warren of Harvard, who spoke of his work on manuscripts of Terence; by Comm. Boni, in the Forum; and by Signor Canizzaro, on the Ara Pacis. Doubtless there would have been more such lectures, had not the Archaeological Congress held in Athens drawn students thither rather than to Rome, or had it seemed worth while to try to secure more. Unless there is some special reason for such lectures, it is best not to add them to the tempting calls made on the time of the students, who have quite enough to do with their regular work.

The working material of the School has continued to increase. In no previous years have the gifts been so numerous or so generous.

Several thousand dollars have been added to the permanent fund; Messrs. Allison Armour, James Loeb, Stephen Palmer, and Richard Mortimer subscribing \$5000 each.

Other gifts were made to the library and to the museum. To the latter several inscriptions were given by Mr. Armour, the Director, Mr. Curtis, and Mr. Van Buren. While none of them are of any historical importance, they were all selected for their epigraphical peculiarities, in order to serve as examples for students who are beginning the study of epigraphy. The gifts to the library were large; Miss Bainbridge-Bell, Messrs. Allison Armour, George Armour, Van Buren, Curtis, James Loeb, Charles Eliot Norton, I. N. P. Stokes, and Grenville Winthrop gave books or money. One of the most important additions was the *Corpus Inscriptionum Graecarum*. In

all, the volumes added to the shelves numbered eleven hundred. The greatest change that the School has gone through this year is the acceptance by the Committee of the plan of enabling such students as wanted to do so to pursue studies in subjects connected with the epoch of the Renaissance. A Fellowship has been provided, and Professor Everett of the University of Pennsylvania has been appointed as the first holder thereof. It is unnecessary for me to repeat from earlier reports how beneficial to the general welfare of the School this new department will be, but I must draw attention to the accuracy of my frequently repeated forecast that the opening up of this branch of work would not be an added drain to the funds already provided for running the School, but that persons who had no particular interest in the classical studies pursued here would be found to contribute to this new work. Scarcely a month had passed after the notification of the foundation of the Renaissance Department when Mr. James Speyer made it possible for me to arrange for lectures by Italian scholars; and Mr. Brandegee, already a large subscriber to the fund, placed at my disposal a collection of some two thousand capitally selected volumes on Rome and the arts and artists of Italy, and a collection of some five or six thousand drawings and plans, by artists and architects of the last three hundred years, of the buildings and ruins of Italy, and also many original designs, both architectural and decorative, of all sorts. The extreme importance of such a collection need not be emphasized. Not only will it form an almost endless field for work by our students, but the students of the American Academy will have to come to us to study this collection. Though the Academy is nobly endowed and has a large house, it will hardly be able ever to have any such collection as this. In fact, for real students there are things far more important than large fellowships and elaborate housing, and of these more necessary things we have, thanks to the great generosity of certain persons, a large and increasing store.

It has long seemed to many of us that it was a pity the Academy and the School were not allied and the nucleus for

a species of university for graduate study here. A vague but none the less persistent fear seems to have affected certain minds that we had designs on the Academy's millions or desired to use their house; while others have suffered from a dread lest the influence of artists on would-be scholars might be undesirable. So far as the money is concerned, there is no more reason for us to ask the Academy for assistance than for the Law School at Harvard to expect help from the Observatory. So far as the house is concerned, no student such as comes to us, whose time cannot be spent in pleasant and perhaps art-begetting dawdling, would for one instant think of using the Academy's building. Only persons who had much spare time could use a building so far outside the walls and distant from everything that one comes to Rome to study. So far as the influence of one set of men on the other goes, it is certain that it would be beneficial, as that of any gentleman on any other always is, especially when they are working on allied subjects. No, let the Academy have its funds and its teachers and let us do the same; but let them have common libraries and rooms for lectures or study, and let them have their superior officers in common. If possible, let them gather round a common set of buildings and work with sympathy and understanding towards the common end of elevating the taste and maintaining superior standards of art and scholarship in America.

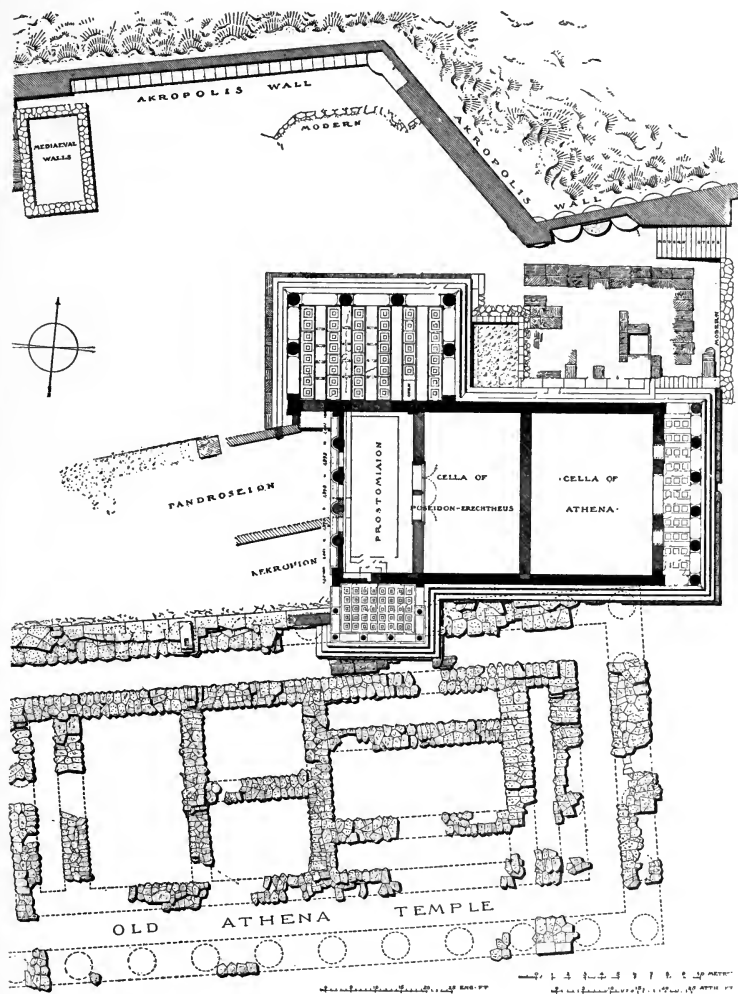
It is to be hoped that the long-delayed first volume of Supplementary Papers of the School will have appeared before this report sees print, and I desire to express the warmest thanks to all connected with it, especially to Professor J. H. Wright, without whose untiring assistance the volume would have remained an idea rather than an actual fact.

Before closing, I desire to express my sincerest gratitude to my colleagues here in Rome, to whose efforts this year's success has been largely due.

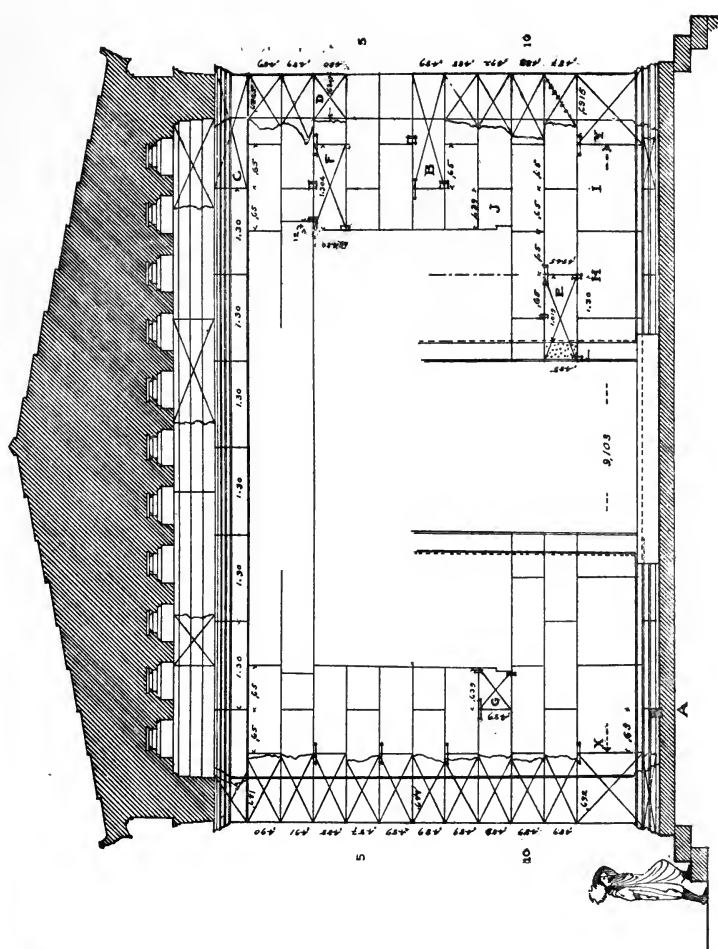
Respectfully submitted,

RICHARD NORTON, *Director*.

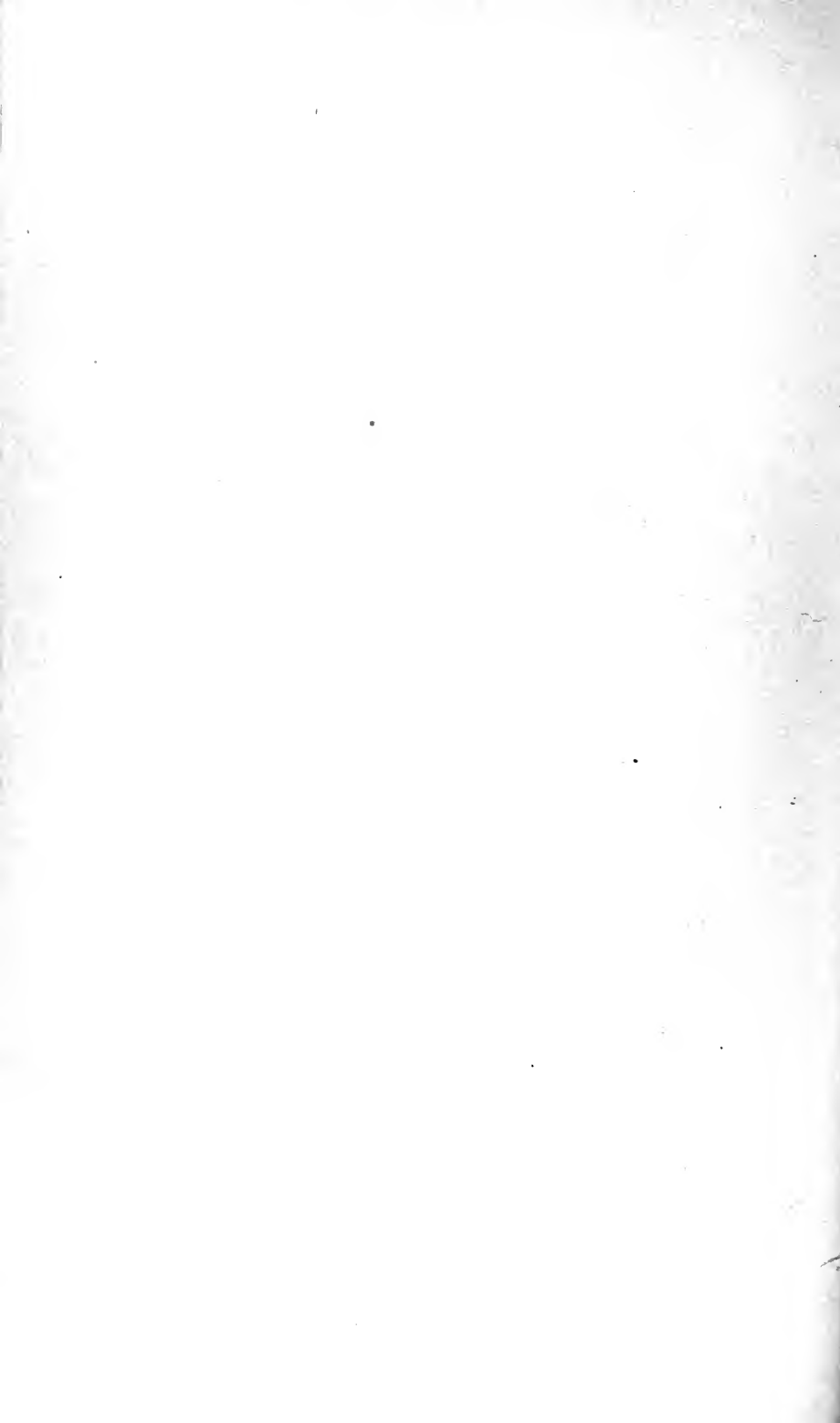
ROME,
October 1, 1905.

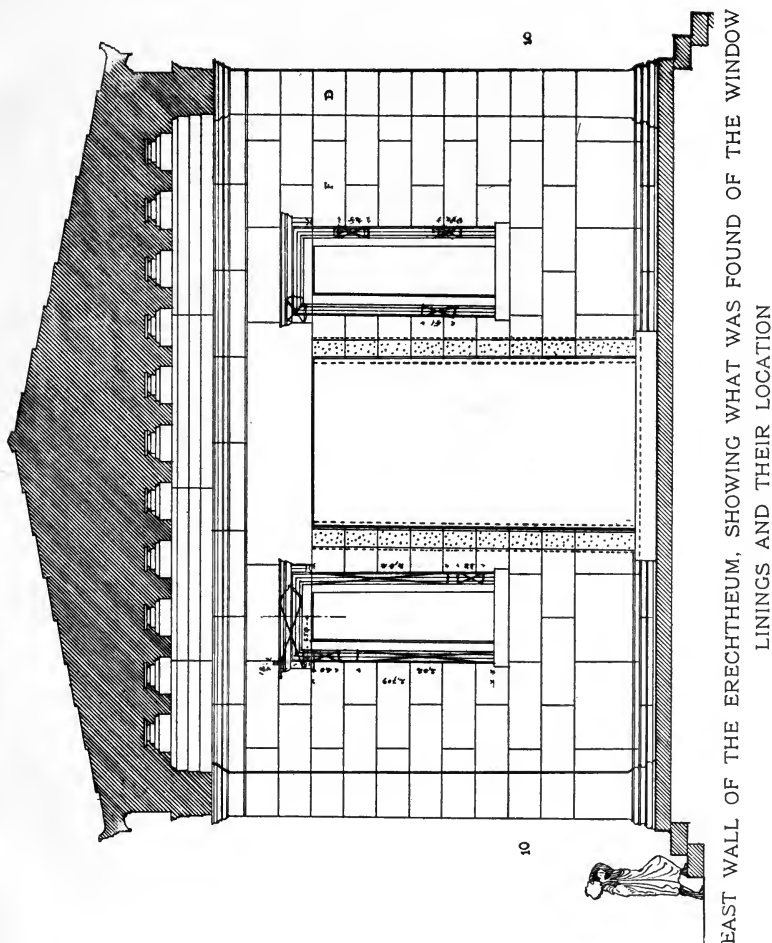


THE ERECHTHEUM: GENERAL PLAN

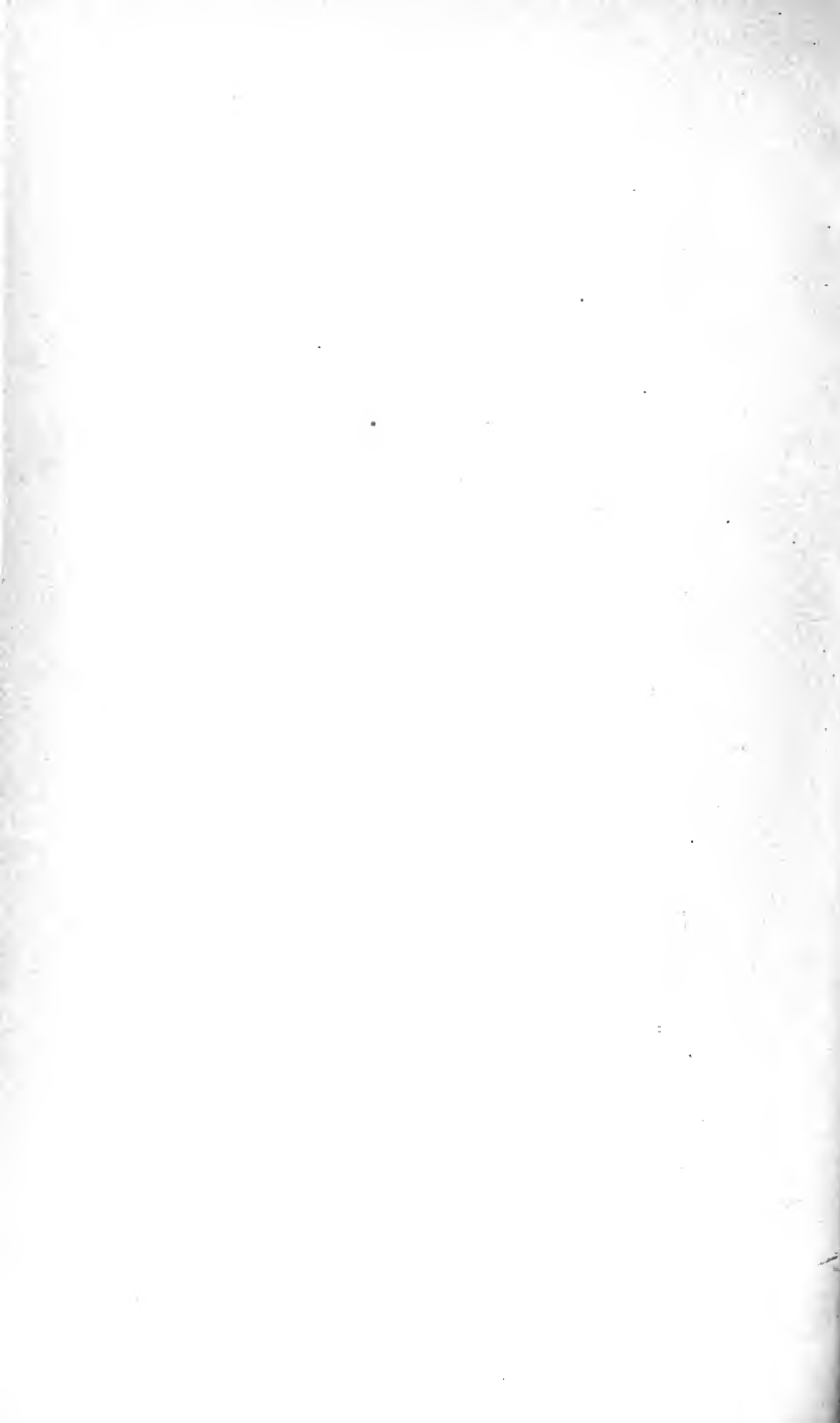


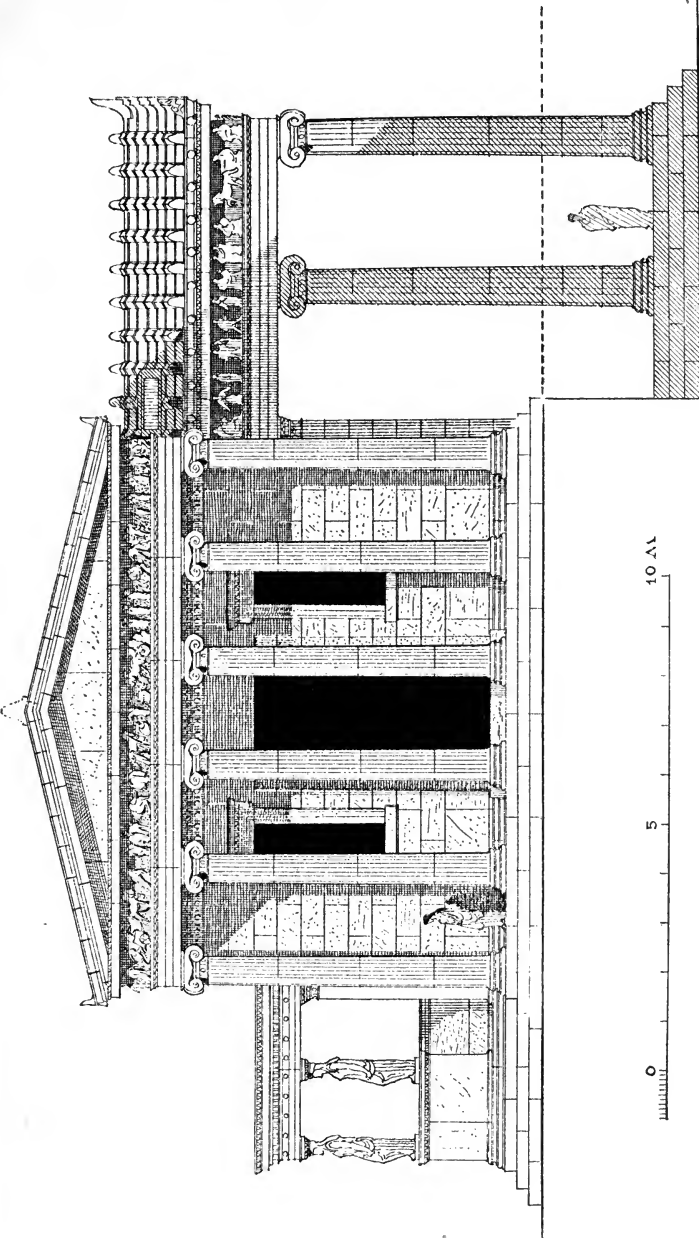
EAST WALL OF THE ERECHTHEUM, SHOWING THE STONES *IN SITU* OR IDENTIFIABLE



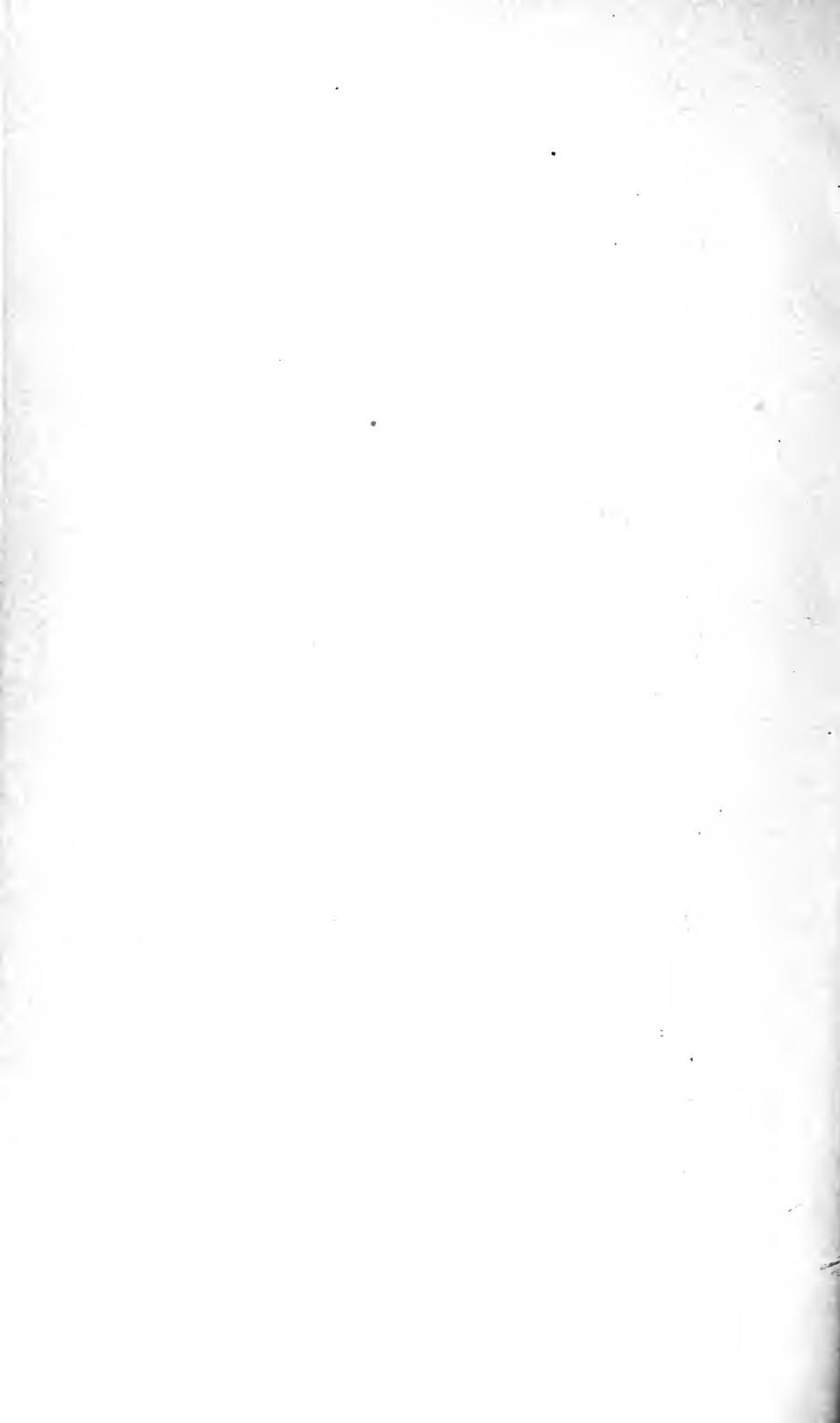


EAST WALL OF THE ERECHTHEUM, SHOWING WHAT WAS FOUND OF THE WINDOW LININGS AND THEIR LOCATION





THE ERECHTHEUM: EAST ELEVATION, RESTORED



American School
of Classical Studies
at Athens

THE EAST WALL OF THE ERECHTHEUM

[PLATES VI-IX]

DURING the recent restoration of the Erechtheum, conducted by the Greek Archaeological Society, certain peculiar blocks of that temple were, for the first time, carefully examined, in the attempt to ascertain their original positions. They were found inside the temple, and are now lying in front of the east portico. The peculiarities of these stones would seem to indicate that they belonged to the wall directly behind the east columns. If this point can be established, it will follow that the east wall had a central door with a window on either side of it.¹

PLATE VI is a general plan of the Erechtheum. On the north one sees its relation to the Acropolis wall and on the south to the Old Athena Temple. To the east is an open space, and to the west are the scanty remains of the Pandroseum; these consist of rock cuttings and a few *poros* foundation blocks.

We reconstruct the east wall as pierced with three openings, — a large central door, with a window on either side. These windows would throw a better light upon objects placed along the northern and southern walls than would the door

¹ Acknowledgment is here made of the courtesy of M. Balanos, the architect in charge of the reconstruction, who has assisted us in every possible way; Dr. Dörpfeld, too, has always been most willing to help with his kind and valuable advice.

This investigation would have been entirely impossible without the direct supervision and assistance of Dr. Heermance, the late Director of the American School at Athens, whose lamented death has come as a great blow to the cause of archaeology and as an irreparable personal loss to all who knew him.

alone. The columns of the east portico do not stand at a great distance from the wall behind them.

Figure 1 shows, in plan, the present state of the temple. The east wall was demolished to make way for the apse of a mediaeval church, and the *poros* foundation blocks under the

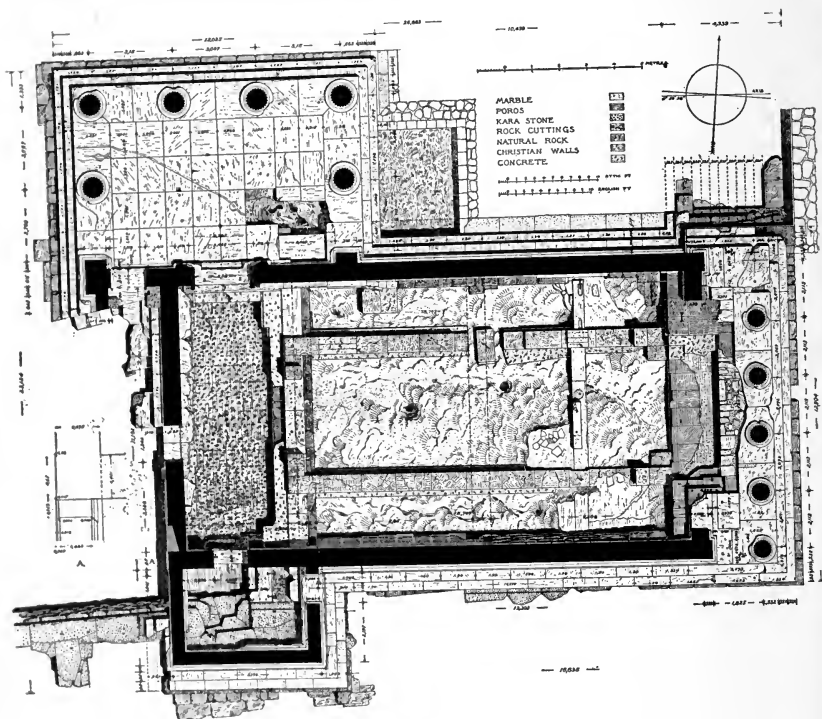


FIGURE 1. — ERECHTHEUM, PLAN: PRESENT STATE.

Greek east wall were also taken away to provide space for the circular part of the apse; these were used as foundation stones in the middle of the church, and were laid upon a bed of mortar and broken stones, in which one may still see fragments that belong to the east wall.

The next illustration (Fig. 2) shows us, in elevation, the present state of the east portico. The preservation of the

marble is admirable. The north column is now in London. The anta behind it was rebuilt in 1838, as an inscription on one of the wall blocks states. Moreover, the stones of this anta, above the lowest course, are not in their original places.

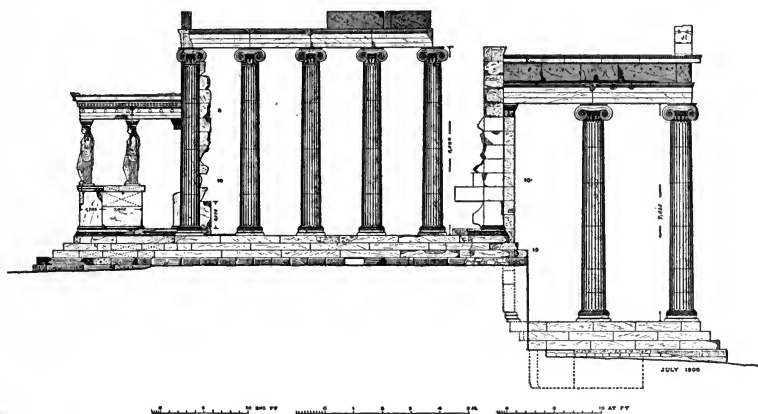


FIGURE 2. — EAST ELEVATION, PRESENT STATE.

Figure 3 gives us the present condition of the south anta. It is still *in situ*, a fact of great importance in the study of the east wall. Note here the bonding of the anta stones — alternate long and short blocks.

The interior of the temple seems to have suffered from disastrous fires, if we may judge from the damaged condition of the marble. Literary evidence of this has been adduced.¹ From certain ancient building inscriptions concerning the Erechtheum,² we know that the roof was of marble tiles, supported by a wooden construction, and that, below the roof proper, came a flat wooden ceiling heavily coffered. This mass of combustible material, once ignited by accident or by lightning, would fall inside the temple, and would develop

¹ In 395-4 B.C. payment was made for repairs made necessary apparently by a fire, which injured the walls, especially to the west; cf. *I.G.* II, 829. The temple mentioned by Xenophon (*Hellen.* I, 6,1) as burned in 406-5 B.C. was probably the Hecatompedon. See Judeich, *Topogr. von Athen*, p. 244, note 6.

² *I.G.* I, 321 and 322, and Suppl. See also above, pp. 1-16.

sufficient heat to change the inside face of the marble walls into line, but not the outside. This fact has greatly assisted in the identification of stones. There is additional confirmation of such a fire in the entire reconstruction of the west façade from the bases of the columns up, in the restoration of the lintel over the big door in the north portico, in the re-use of certain parts of the eastern ceiling where pieces of damaged beams were used again in short lengths, in the restoration of the coffered ceiling of the east portico, in the repairs of the inside face

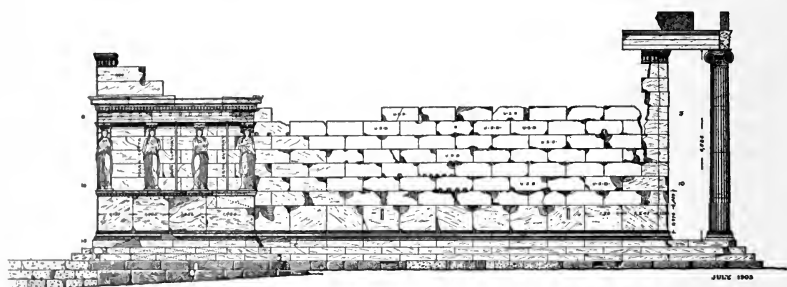


FIGURE 3. —SOUTH ELEVATION, PRESENT STATE.

of the course below the architraves, and in similar restorations on the inside of the architrave blocks themselves. In fact, all parts of the building that would suffer from an internal fire seem to have undergone restoration in one form or another.

The words "cramp," "dowel," and "pry hole" are employed so frequently in the following, that a few words of explanation at this point are appropriate. Cramps are pieces of metal holding stones of the *same course* together; there are several varieties, but we shall speak only of the double T-cramp, so called on account of its resemblance to two connected T's. Dowels are pieces of metal that bond the stones of one course with those of the course immediately above. Mention will be made of two

varieties: the first rectangular in section, used in all parts of the temple, and running in the direction of the wall, as a rule; the second, a special one, T-shaped in section, used at the angles of the temple, and in places where there would be a tendency to slip in two directions. Figure 4 represents this special dowel as it occurs in the bottom of an angle anta block of the east portico. Here a slight earthquake might tend to

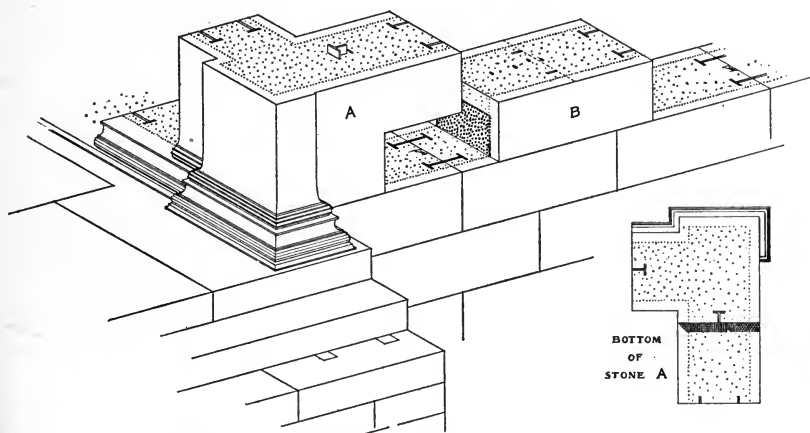


FIGURE 4.—NORTH ANTA BASE, EAST PORTICO.

shift the block in the direction of either wall, a tendency that would be corrected by these special dowels. Both cramps and dowels are held in place with lead. A pry hole, as the word implies, is a cutting large enough for a lever to catch in when used in prying the stone *above* into place. The direction of a pry hole is almost always at right angles to the direction of the wall (see Fig. 5).

The thickness of the east wall is different from that of all the others. The north and south walls measure 67.5 cm. and taper upward,¹ the inside, only, being vertical. The west wall is also 67.5 cm. thick at the top and at the bottom. The interior cross walls were each 65 cm. wide, with no taper.

¹ This taper is very light, as will be explained later; the thickness of these walls, then, may be assumed as 67.5 cm. for our present purposes.

The east wall measures 63.9 cm. both top and bottom. It is the thinnest wall in the temple. A stone from the north wall or the south wall should, then, have an inclination or batter on its outside, the inside ought to show the effects of fire, and the thickness should be 67.5 cm. All the stones of the west façade, so far as we are concerned, are still *in situ*, and, therefore, need not be considered in any discussion of the east wall. Blocks from the cross walls should show the effects of fire on both sides. Blocks from the east wall should have no inclination of the front face, the inside face should be damaged by fire, and the width should be 63.9 cm. With a steel square, we can easily determine what stones have inclined faces: all such must belong to either the north wall or the south wall, and cannot, therefore, belong to the east wall.

Let us consider three stones now lying in front of the east portico, that display the characteristics of the east wall. They

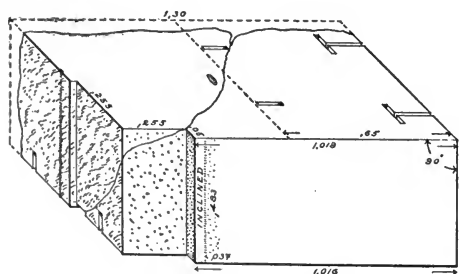


FIGURE 5. — STONE E.

are represented in Figs. 5, 6, and 7: stones *E*, *F*, and *G*. To begin with *E*, its height and total length are the same as the height and length of ordinary wall blocks used throughout the tem-

ple. One side is badly damaged by fire (presumably the inside), so that the width cannot be directly measured; but we can find its width quite approximately by the cramp and dowel cuttings, the pry holes and shift holes, for these are placed very nearly symmetrically about the axis of the wall. Having three sets of dowels, one set on the top surface, and the other two sets on the bottom surface (one set at each end of the stone), a pry hole on top, and three sets of shift holes (two on the bottom and one near the top), the width of the block must have been about 64 cm. Applying the steel square to

the well-preserved face, we find that there is no inclination of the surface. The sinking, or rebate, on the left is of good Greek workmanship, and has an inclination to the left, as it rises, of 3 mm. per course. Also, a weather line, 3.7 cm. to the right of the sinking, indicates that some durable material overlapped the sinking — perhaps bronze, or wood sheathed with bronze, judging from the traces of bronze oxidation still on portions of the marble. Clearly this stone comes from about an opening with a slightly inclined trim. In fact, we find a similar treatment about the doors of the Parthenon, of the Propylaea, and of many temples in other parts of Greece and Asia Minor. We shall try to find a place for this stone about the door in the east wall of the Erechtheum.

Stone *F* (Fig. 6) is only 48 cm. high, *about a centimeter less than the average height*. Its length is 1.304 m. at the top; its width, as calculated from the cramp and dowel cuttings, is 64 cm.,¹ and the front face shows no inclination. It is damaged by fire on one side — the inside rather than the outside. The dowel, in the centre of the top surface, is of the special type that is used on the angles in connection with the anta, — as previously explained, — to prevent the corner-stone of the course above from slipping either forward or sidewise — a double tendency that would occur at the angles of the temple. Therefore, the right-hand end of stone *F* must have butted against a short anta block (an anta block 48 cm. high, it should be remembered), in order to have held the long anta stone *above* by this special dowel. The dowels and pry holes on the

¹ Calculated width of stone *F*.

	A	B	C
Top north cramps	28.2 + 2	(17.5) =	63.2
Top south cramps	28.2 + 2	(17.5) =	63.2
Top middle dowel		2 (32.3) =	64.6
Top south dowels	31.5 + 2	(16.5) =	64.5
Bottom south dowels	23. + 2	(20.7) =	64.4
		5)	319.9
			63.9 average.

Table *A* = axial distance between a pair of dowels or cramps.

Table *B* = twice the distance from face of stone to axis of dowel or cramp.

Table *C* = calculated width of stone.

left of the upper surface of stone *F* show that the stone in the course above overlapped the left-hand edge of stone *F* some 12 cm. We should have to have such an arrangement supposing that stone *F* supported a lintel and went to the right of an opening. That stone *F* did go in such a position is proved by the fact that its left-hand edge is inclined, the stone measuring

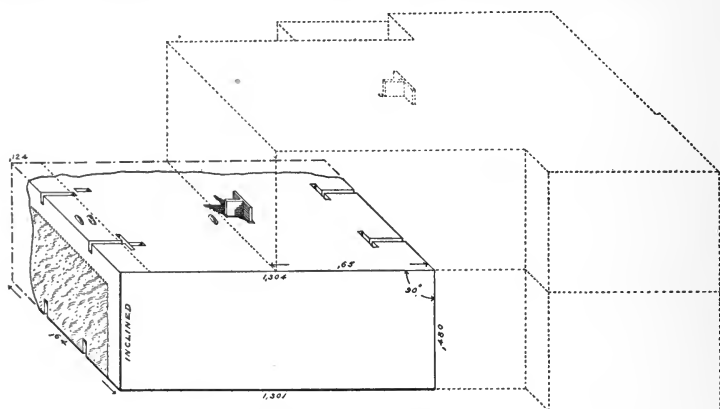


FIGURE 6. — STONE *F*.

across the face more at the top than at the bottom. This inclination is 3 mm. per course. Therefore, this stone touched a short anta stone on the right, came from about an opening, and supported a lintel with a bearing of 12 cm. It also follows that the *lining* of the opening was secured by cramps at the top, and must have had an inclination of 3 cm. per wall course.

Stone *G* (Fig. 7) is very peculiar. Its height is 48.9 cm., just the average. Its thickness, as calculated from cramp and dowel cuttings, is 64 cm.¹ Its length at the top is 63.9 cm. or

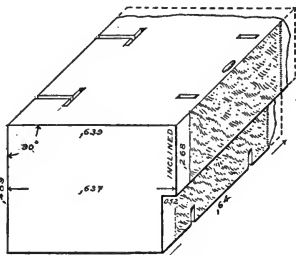
	A	B	C
¹ Top north dowels	32.5	+ 2 (15.5)	= 63.5
Top south cramps	33	+ 2 (15.9)	= 64.8
Bottom dowels	31	+ 2 (16.5)	= 64.
			3) 192.3
			64.1 average.

Table *A* = axial distance between a pair of dowels or cramps.

Table *B* = twice the distance from face of stone to axis of dowel or cramp.

Table *C* = calculated width of stone.

about 1 cm. less than one-half a wall block. One side is damaged by fire. The steel square shows that its well-preserved face has no inclination. The same test shows that the right-hand edge is inclined to the right as it rises, this inclination being 3 mm. per course, the same as for the stone just spoken of, stone *F* (Fig. 6). And the existence of a pair of dowel cuttings together with a pry hole near the right-hand upper edge of the stone, proves that two vertical joints came over one another at this point. These facts can be explained if we think of stone *G* as coming from about an opening that had some sort of inclined jamb or lining. Moreover, the ancient cutting in the lower right-hand corner of the stone suggests just such as would be needed by the sill of a window — for the moulding of the *lining* would project somewhat from the face of

FIGURE 7. — STONE *G*.

the wall, and would, therefore, have to rest at the bottom on a projecting sill. Stone *G*, then, might very well have come from the bottom of a window. On this assumption, and remembering that stone *F* (Fig. 6) came from the top of an opening with a similar inclination, an approximate estimate of the *height* of this window (or opening) can be made, as we know the inclination of the linings (3 mm. per wall course) and the amount the stone at the *top* of the opening overhung the stone at the *bottom* of the opening. This amount is 1.5 cm., and is found by subtracting the width of stone *G* at the top from the width of stone *F* at the top, minus one-half a wall (65 cm.). Dividing by the inclination, we find that the opening ought to have been somewhat over *five courses high*.

These three stones, then, *E*, *F*, and *G*, exhibit the peculiar characteristics that blocks from the east wall must have had; namely, fire damage on one side only, no inclination of the well-preserved face, and a width of 64 cm. Let us see what can be done toward finding their original places.

On PLATE VII, which is a sketch of the east wall behind the columns, the diagonals have been drawn of the stones still *in situ*, and of those whose position we have been able to identify.

Let us begin by considering the architectural treatment of the east wall, as given by what is still *in situ*. We know that the base mouldings of the antae ran along the base of the wall; that the lowest wall course projected 1 cm. from the wall face above; that the mouldings of the antae caps, with the palmette ornamentation beneath, were carried across the wall, probably from anta cap to anta cap, as in the north portico; that architrave blocks rested on these last-named mouldings; and that the ceiling was of stone. Now, the inscriptions,¹ already alluded to, state that the wall blocks of the temple were 4 feet long; that is, 4 Attic feet, or about 1.30 m. The distance between points *X* and *Y* (PLATE VII), two known points, measures 9.103 m. Dividing this by 1.30 m. gives 7; that is, 7 wall blocks, each 1.30 m. in length, would just fill the space between *X* and *Y*. Moreover, a dowel preserved at *A*, and the distance the anta stones *B* and *C* overlap the stones below them, strengthen this supposition, the distance from the corner joint being in each case 65 cm., or one-half a wall block. Therefore, we may safely assume that many 4-foot blocks, 1.30 m. long, were used in this wall. The course decorated with palmettes would, presumably, run across the façade without interruption. Seven blocks, then, each 1.30 in length, could just be put between the stones of either anta cap. This would be continuing the same length of block used in the same course along the north and south walls.

Turning to the antae, we find that the south one is completely *in situ*. Its width at the top of the bottom wall course is 69.2 cm., and at the top of the anta 68.1 cm. The reading halfway between these points is 68.8 cm., or 2 mm. greater than the arithmetrical mean between the

¹ For example, *I.G.* I, 322 *passim*.

top and bottom readings. This indicates that the entasis is negligible. From actual measurements the axis of the anta was found to be vertical. As the anta is smaller at the top than at the bottom, the left-hand edge must be inclined inward as it rises, and, as the surface of the south wall is parallel to this anta edge, it follows that the whole surface of the south wall must also be inclined inward as it rises. This is one of the characteristics already alluded to of the south and north walls. The regularity of the heights of the courses is remarkable — the average being 48.9 cm., and the greatest departure from this figure only 2 mm.

The north anta, as before stated, was reconstructed in 1838, and no attempt was made to put the stones above the bottom wall course in their correct places. The width of the anta at the top of the bottom wall course is 69.15 cm. and at the top of the anta 68.25 cm. (The anta cap is preserved in the British Museum.) Of the anta stones below the cap, there are only two that cannot be found, and, supposing that the anta tapered upward without an entasis (or swelling), like the south anta, by a simple calculation we can find the original position of any anta stone we may desire; for example, one of these anta stones measures 68.49 cm. across the middle of the anta face. This is 6.6 mm. less than the bottom reading. There are ten courses between the bottom and top readings, and a total diminution of the anta face between these points of reading of 9 mm., or 0.9 mm. per course. Dividing 6.6 mm. by 0.9 mm. gives $7\frac{1}{3}$, and shows us that this particular block originally occupied the eighth course above the bottom reading. Furthermore, this eighth course should have a long angle block on the north side of the anta, to continue the bonding of the north wall as it starts from the anta base, and this particular stone is, fortunately, entirely preserved on this side, and corresponds in length to the anta stone required at this place. This makes it doubly assured that the correct position of this anta stone has been found. The heights of the courses are as regular as those

of the south anta, with the exception of this one stone that we have been considering,—the height here is only 48 cm., whereas the average height is 48.9 cm., a difference of almost 1 cm. This is of importance, for on it depends the position of stone *F*, as we shall see.

The position of stone *E* is found by supposing the vertical joints *H* and *I* to come on the axis of the stones above—this would be making these latter stones 4-foot blocks. Due regard must also be paid to the width of the door. That is, if stone *E* had been placed one-half a block nearer the axis of the building, the door would have been diminished by the width of a whole block, making the opening only 1.30 m. wide—a figure too small for a temple door. In the same way, if stone *E* had been placed one-half a block away from the axis of the building, the door would have become too wide.

It has been shown that stone *F* butted against a short anta stone in order to hold a long anta stone above by the peculiar dowel already spoken of. Stone *F* may, then, have come from the second, fourth, sixth, eighth, or tenth courses above the bottom wall course. We have also seen that stone *F* came from the top of an opening at least five courses in height above the top of the bottom wall course. Therefore stone *F* could not have come from the second or fourth courses above the bottom wall course. Stone *F* could not have come from the tenth course, because the anta stone which it would have to touch is almost 1 cm. higher than stone *F*. Stone *F* could have come then only from the sixth or eighth courses. The anta stone of the sixth course is missing, so that we do not know its height. Now, with a window opening five courses in height, the best place for stone *F* (the top stone from that opening), as a matter of architectural design, is in the eighth course. Furthermore, stone *F* has the same height as the anta stone of the eighth course (stone *D*), 48 cm., and this height is a peculiar height, being almost 1 cm. less than the average. Therefore we may feel fairly certain that the position of stone *F*, as shown here, is correct.

In accordance with what has already been said, the left edge of stone *F* may be prolonged downward for five courses, at which point we ought to have a stone symmetrical to *G*, stone *J* in the drawing. As there can be no doubt but that all the stones of this wall were placed symmetrically about the axis of the temple, stone *G* should be put in a position symmetrical to *J*, and we should also have a stone similar to *F* and similarly placed with its right-hand edge prolonged downward to stone *G*. About the door, also, there should be a stone similar to *E* and symmetrically placed with regard to the axis of the temple. The façade looks now as though it might have had a door with a window on either side. If this was so, can the dimensions and design of the window lintel and linings be discovered? The width of the window may already be guessed at, for one would naturally suppose the axis of the window to come directly over the stone below (*H*). Can this supposition be corroborated? We shall see that these various conditions can be satisfied by the fragments of a lining whose workmanship and constructional features are quite similar to the workmanship and constructional features of the Erechtheum. (Cf. Figs. 8 and 10.)

Inwood, early in the last century, seems to have been the first to connect two of these fragments (alluded to above) with the Erechtheum. He attributes them to the door in the east wall, and says¹: "The execution of the carving in these fragments equals in beauty the other ornaments of the temple, and, being the same character, combining the platted enrichment so much used in this example of Ionic architecture, it seems possible that it may have belonged to the enriched east doorway, which is the only entrance into the temple of which there are no remains standing." Middleton² had more data to deal with, and, realizing that certain points were inconsistent with a large door (the principal one being that the lintel was but one course in height, whereas even

¹ Inwood, *The Erechtheion at Athens*, p. 15; cf. pl. xx.

² *J.H.S. Supplem.* III, pl. xvii.

the small doors had lintels two courses in height), he tried to show that the pieces might have come from the small door in the west wall, under the engaged columns. To-day there are 21 pieces, 6 of them being lintel fragments and the other 15 vertical lining fragments or jamb pieces. The larger fragments were found near the Erechtheum; the smaller pieces have been collected from all parts of the Acropolis and its neighborhood. Three of the pieces were discovered inside the Erechtheum itself, two of these later pieces being still embedded in the concrete footings of the church foundation walls, — a point

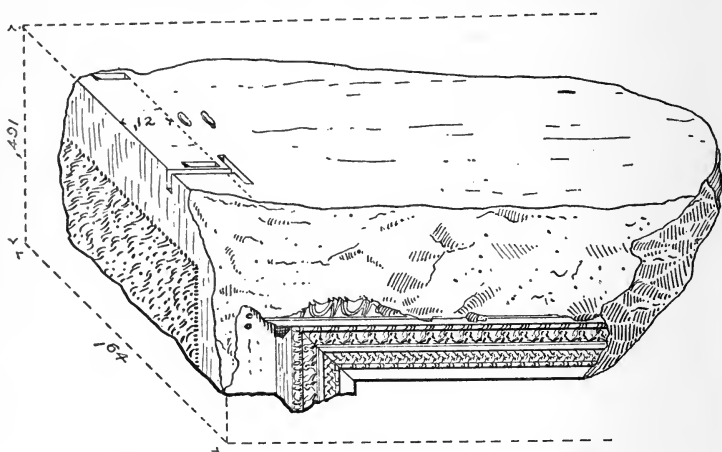


FIGURE 8.—LARGEST LINTEL FRAGMENT FOUND: ISOMETRIC.

of interest, as it shows that these fragments were no longer performing their original duty when the church foundation walls were laid. The 21 fragments furnish sufficient evidence to prove that these particular linings could have come from a door neither in the east wall nor in the west wall. They do, however, satisfy every condition demanded by two windows in the east wall.

It is not at all probable that these linings could have come from a building other than the Erechtheum. The cramp cuttings, the dowel cuttings, and the wonderful carving of the ornaments prove that these pieces came from a Greek building of the best period. The profuse carving would hardly be in keeping

with a Doric structure, but would, on the other hand, be appropriate to a temple of the Ionic order. Excluding the Nike Temple, whose simple design is well established, the Erechtheum was the only Ionic temple of this period on the Acropolis that we know of.

Figure 8 represents the largest fragment (cf. Figs. 9, 11), a lintel with an ancient cutting at the left, where a console was attached by two bronze plugs. One of the Erechtheum building inscriptions¹ states that a console, destined for an eastern lintel, was not in place at the time the inventory was made; this has generally been considered as referring to the lintel of the door, but there is nothing in the text that would not let it apply equally well to the window lintel. The lintel is preserved for only 38 cm. of its original height. That this original height equalled a wall course is indicated, in the first place, by the proximity of the mouldings that frame the opening to the top of the lintel—for if the lintel had been two courses in height, the frame about the window would have been over 80 cm. wide, or 20 cm. wider than the linings of the big door in the north portico—quite too wide; in the second place, by the small size of the console (only 12 cm. wide) when compared with the console (24 cm. wide) of the door in the north portico, where a lintel two courses in height was used; and in the third place, by the spacing of the vertical Lesbian ornament, which works out, as shown in Fig. 11, exactly for a lintel 49.1 cm. in height, by making a tongue of that ornament come on the joint—a fact given by two top lining pieces that are preserved. The cramp and dowel cuttings in the top of the lintel have the same dimensions as those throughout the temple, and their spacing shows that the lintel originally went in a wall about 64 cm. wide.² Also,

¹ *I.G.* I, 322 ii⁹³, 94: οὗς τῶ ὑπερθύρῳ τῶ πρὸς ξω | ἡμύεργον.

	A	B	C
² Top dowels	$27.6 + 2(18.2) = 64.$		
Pry holes	$2(32) = 64.$		
	64. average.		

Table A = axial distance between a pair of dowels.

Table B = twice the distance from face of stone to axis of dowel.

Table C = calculated width of stone.

the dowels and pry holes on top indicate that the stone above overlapped the lintel some 12 cm., and, if the stones butting against the anta blocks were 4 feet long, the lintel would have a bearing on the stone below of some 12 cm., just as our supposed window demands. Moreover, the under side of the lintel has a finish very inferior to the best Greek work, and this same finish occurs on the reveals of the vertical linings. Perhaps the flames of a fire within burst out through these windows and destroyed the marble they came in contact with. It would be an easy and economical way to restore such damage by cutting away the injured portions, and by lining the reveals with slabs of marble or with wood sheathed with bronze. This lintel, then, satisfies all the conditions needed for a window lintel in the east wall: namely, height, width, bearing, and fire damage.

The following illustration (Fig. 9) shows the wonderful carving of this fragment, in excellence equalling the very best



FIGURE 9.—LARGEST LINTEL FRAGMENT FOUND: PHOTOGRAPHIC.

work on the temple. It is a left-hand end of a lintel, as the console cutting shows. The direction of the platted ornament, or guilloche, should be noted.

The next illustration (Fig. 10) represents a second lintel fragment. The excellence of the workmanship equals that of the big lintel piece. But the points to be noted especially are, first, that this piece, like the fragment just shown, is the left extremity of a lintel; that is, the positions of these two pieces with regard to the window (or windows) were exactly similar. They were upper left-hand corners. Secondly, the

direction of the guilloche here is reversed when compared with that in the big lintel fragment. Clearly there were two lintels, and therefore two openings — our two windows.

The fragments of the vertical linings also show that there were two openings. There are fifteen of these pieces preserved,



FIGURE 10. — A SECOND LINTEL FRAGMENT.

including two top pieces and one bottom piece. Now, the guilloche of twelve of these has the same direction as that of the big lintel fragment, and the remaining three the same direction as that of the small lintel piece.

One top piece (see Fig. 11) has a cutting for a cramp similar to those elsewhere in the temple, and, in addition,

the steel square shows that the lining was inclined outward from the axis of the opening as it descended 3 mm. per wall course, — the same inclination that stones *F* and *G* have.

The bottom piece (see Fig. 11) is identified by the dressing of the under surface, so that the weight of the linings and stonework above should not come near the delicate mouldings of the face, just as in the case of the bottom drums of Doric columns. The mouldings at the base of the lining

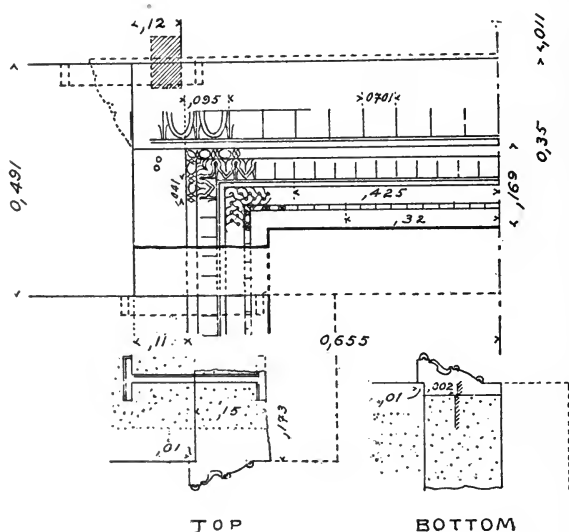


FIGURE 11. — DATA FROM THE LARGEST LINTEL FRAGMENT AND TOP AND BOTTOM JAMB PIECES.

were, perhaps, started before the lining was put in place, as a guide for the final finish of the window trim to be given at the last moment. Here, too, the steel square shows us that the lining was inclined inward (toward the axis of the window) as it rose, 3 mm. per wall course. Again, this inclination is the same as that of stones *F* and *G*. Moreover, the method of hiding the joint between wall and lining is the same for the bottom piece as for all the pieces of the lining. As the bottom wall course projects 1 cm. from the

wall face above, on both the east and west façades, a horizontal section of a lining placed before such a bottom projecting course could not be similar to a horizontal section taken above *that course*. As the top and bottom pieces of this lining are similar in profile, if this lining came from the Erechtheum at all, it must have been placed entirely above the bottom wall course, as would happen in the case of windows, and not in the case of doors.

The axis of the window lintel, and so the width of the window itself, may be determined from three bands of ornament carved on it; namely, the egg and tongue, the leaf and tongue (called the Lesbian), and the bead and reel. As all the ornamentation must have been symmetrical about the axis of the lintel, to find this axis, we must look along the lintel until we come to that point where the axes of all three of these bands come over one another. The axial distance of the eggs is 7.01 cm., and its relation to the other bands is preserved (see Fig. 11). So we may lay this distance off until we find a point where an axis comes directly over an axis of the Lesbian band below; and, as a further check on the work, this same axis should also pass through a vertical axis of the bead and reel ornament. This coincidence of axes occurs at a distance of 65.5 cm. from the console cutting—a distance that is just required for our window, if it is placed on the axis of a 4-foot stone below, and if due consideration is given to the inclination of the linings and the way these latter overlapped the wall blocks so as to conceal the vertical joint between wall and lining.

PLATE VIII shows these various fragments sorted according to the direction of the guilloche, and fitted about two windows. The axes of these windows come over the 4-foot blocks below them, as was stated in the last paragraph. It is very improbable that the two-course lintel of the door (to be spoken of further on) overlapped the window lintel; hence, the existence of dowels in the top surface of the larger window lintel would tend to show that this lintel, and its linings, belonged to the left-hand window. We are indebted

to Mr. Bosanquet, the Director of the British School, for the length of the left-hand lining. At Mr. Bosanquet's request, Mr. Cecil Smith of the British Museum had a plaster cast made of a fragment of this lining preserved in London. This cast fitted a fragment now on the Acropolis, and proved that the lining was at least five courses in height. If the height of the window shown in *PLATE VIII* is correct, the Lesbian ornaments of the lining should be contained an exact number of times in the space between the sill and the underside of the lintel—a distance of 2.709 m. Twenty-one leaves have a length of 89 cm. This gives us an axial distance that is very accurate. The top piece of the vertical lining, or jamb, shows that the joint here came on a tongue of the Lesbian ornament. In the bottom piece, a tongue came 8 cm. above the base. This gives a distance of 2.629 m. between two tongues, and we find that 62 leaves will just occupy this space.

The similarity of the design of this window and that of the large door in the north portico is worthy of remark. Each has a broad trim that runs up one side, across the top, and down the other side. In each case the consoles are recessed from the trim and doveled to the wall—not a part of the wall, and in each case the consoles apparently support a set of architectural mouldings. It would look as if the door and windows had been designed by the same man.¹

As for the lintel over the door of the east wall, we can neither believe that it was less than two courses in height, on account of its span, nor that its under surface lay below the under surface of the window lintels; nor could the lintel over the door interrupt the decorated band above it with propriety. Therefore, there does not seem to be any other arrangement possible than that shown in *PLATE VIII*. The lining of the door, whatever its character, must have had some thickness. The inside dotted lines have been drawn allowing space for such

¹ No portions of the stone sills themselves have been found. Four jambs rested in these two sills; perhaps the complete profile of the jambs may some day be recovered from weather marks, if these sills are ever found.

a lining and at the same time making the door opening just twice as high as it is wide — a simple proportion much employed by the ancient Greek architects, and furthermore used in the large door of the north portico.

If the under surfaces of the three lintels were at the same level, an explanation of the odd heights of stones *D* and *F* (see

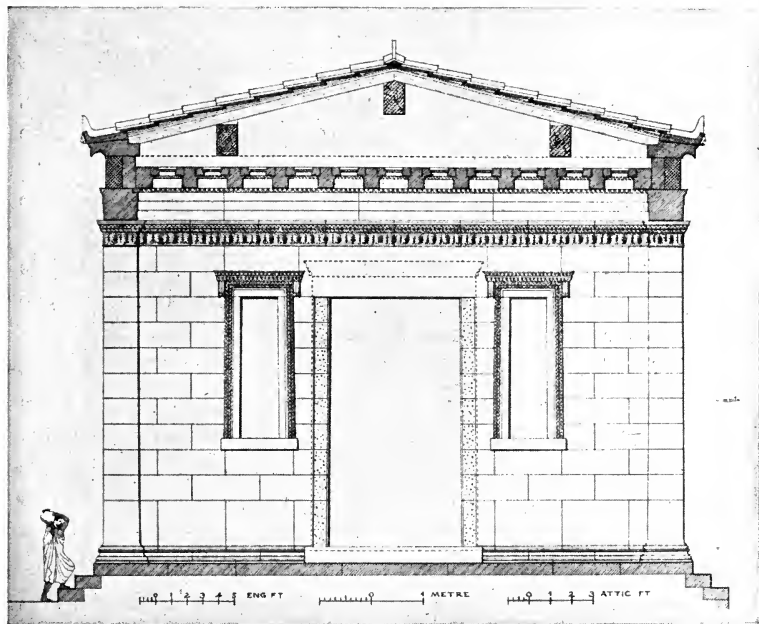


FIGURE 12. — EAST WALL, RESTORED.

PLATE VII) may perhaps be given. As the construction of the wall advanced, there was no demand that the courses of the south anta should line exactly with the courses of the north anta, until the lintels were reached. Here there was an important course that ran right across the wall without a break. If the courses of the south anta had averaged slightly greater than the courses of the north anta, this irregularity could have been counteracted by working off the course on which the lintels rested, on the high end. Hence the short, odd heights of stones *D* and *F*.

Figure 12 represents the east wall, restored. The space between door and window could not be made less, it would seem, nor could the windows be pushed nearer the anta without appearing robbed of their light by the columns in front of them, as will be explained in connection with PLATE IX; and the windows could not be made wider for the same reasons. Also, as the window lintel is but one course in height, we should expect to find it placed over a narrow opening.¹

It must be remembered that the columns of the portico do not stand a great distance from the wall, and that, therefore, openings in the wall ought to be considered in relation to the way the columns are placed.

PLATE IX gives a restoration of the east façade, showing the way the windows and door of the east wall would appear behind the columns. The windows do not come exactly between the columns of the portico, and yet if they are not displaced too much, the effect would not be disagreeable, inasmuch as the columns and the wall are in different planes, and, therefore, would always be seen in perspective. In Fig. 12 we have seen that the windows could not be pushed nearer the door. Here we can see that it would be dangerous to push the windows nearer the anta, for the columns would then seem to hide them and to deprive them of light. Thus, a narrow, tall window, in keeping with the vertical architectural note set by the columns of the portico, and placed as we see it here, seems to be the best possible solution if windows must be had.

There are examples of temples with windows, but these are of later date than the Erechtheum. The circular temple at Tivoli, Italy, may be adduced. But in Athens, and on the Acropolis itself, we have a striking example of the use of windows in the so-called Picture Gallery (the north wing of the Propylaea), a building of about the same date as the Erech-

¹ The windows are placed so near the door that a use of some material other than marble for the trim of the door would seem to be the only means of making the latter count as a distinct motive. We must think of this door, then, as having a bronze trim, before alluded to, and not a marble one, as in the north portico.

theum. In Fig. 13 we have a plan of this part of the Propylaea.¹ The south wall of the Picture Gallery is pierced with a door and two narrow windows. The door does not come on the axis of the wall nor halfway between the columns in front. The windows are not placed symmetrically about the door, nor have they any relation to the columns in front. Nothing could be more unsymmetrical, and yet it is doubtful if one person

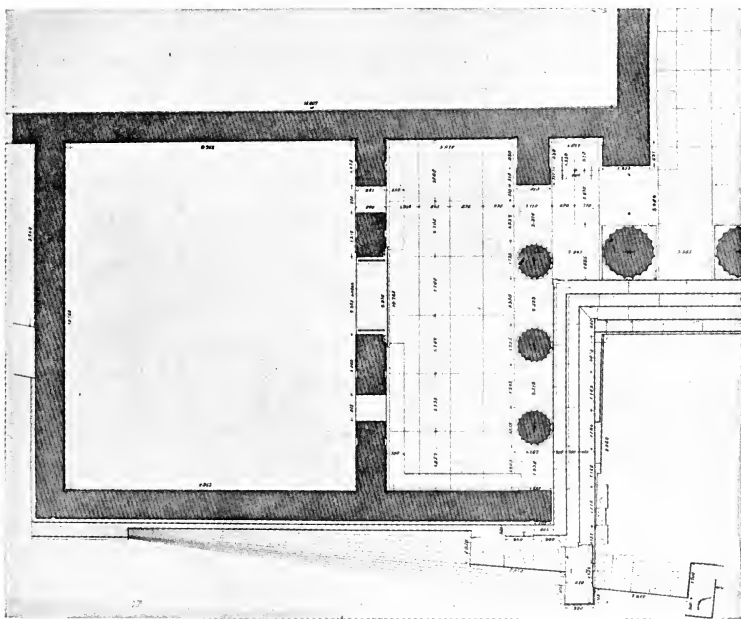


FIGURE 13.—PLAN OF THE NORTH WING OF THE PROPYLAEA OF THE ACROPOLIS.

out of ten, looking at this façade, would remark the fact. The chief point of interest to us is that the windows are placed without any regard to the columns in front of them, the great space between columns and wall permitting this.

Figure 14 is an elevation of the entrance of the Picture Gallery.² We have a door, narrower at the top than at the

¹ Reproduced from Bohn's *Die Propylæen der Akropolis zu Athens* (Taf. iii).

² Reproduced from Bohn's work, already quoted, Taf. ix.

bottom, with a trim about it, as the recess at the sides and the dowels in the lintel show. There are two narrow windows with a simple architectural trim of stone in keeping with the Doric order. Moreover, the tops of the three openings are at the same height above the pavement. One cannot fail to

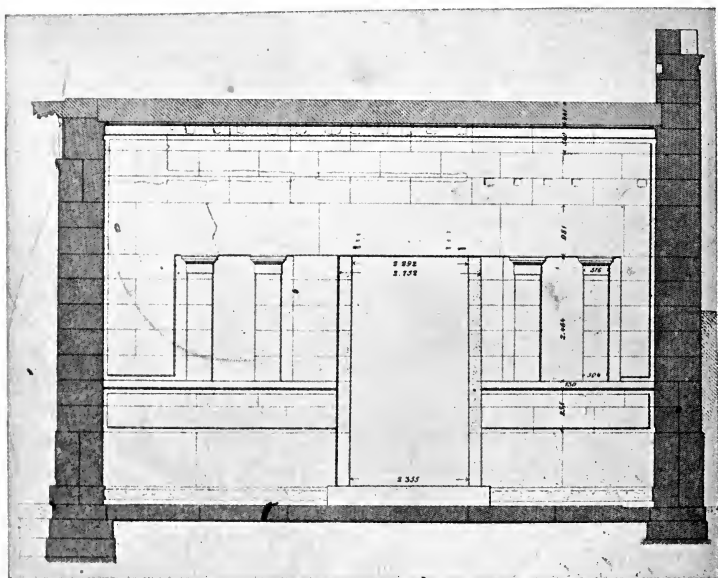


FIGURE 14.—ENTRANCE TO NORTH WING OF THE PROPYLAEA: ELEVATION.

remark the striking similarity of this wall to the east wall of the Erechtheum.

To explain windows in the east wall of the Erechtheum falls rather to the lot of the archaeologist than the architect, and the following points are presented as suggestions only. The existence of windows in this part of the temple would show that here, at least, the cella was not lighted from the roof, and, as before stated, objects on, or near, the north and south walls, would receive a good light. Pausanias, who visited the temple in about the year 160 A.D., states that he found inside the Erechtheum altars to Poseidon-Erechtheus, Butes, and He-

phaestus, and that there were on the walls paintings of the family of the Butadae. If we remember that abundance of light entered the west cella between the columns on the west wall, and that the windows in the east, planned for from the beginning, threw a good light into the east cella, whether one puts the paintings in the east or west cella, it would seem as if the Erechtheum had been deliberately planned to serve, at least in part, as a well-lighted, religious museum.

GORHAM PHILLIPS STEVENS.

NOTES

Professor David Gordon Lyon, of Harvard University, has been appointed Director of the American School in Palestine for the year 1906-07.

By the recent appointment of Mr. Bert Hodge Hill as Director of the American School at Athens, the Managing Committee of that School has filled the vacancy occasioned by the death of Dr. Heermance in September last. Mr. Hill was born in March, 1874, in Bristol, Vermont, where he was prepared for college. He graduated in arts at the University of Vermont in 1895, and for three years thereafter was principal of the high school in Newport, in his native state. In 1898 he entered Columbia University, where he devoted himself to the study of classics and classical archaeology, receiving the degree of A.M. in 1900. In the autumn of this year he went to Athens as Drisler Fellow of Columbia University, and remained in the School for three years, during the last two of which he was Fellow of the School. In 1903, at the invitation of Mr. Edward Robinson, he became Assistant Curator of Classical Antiquities in the Boston Museum of Fine Arts, a position which he still holds. He has during a part of his residence in Boston (1904-06) been instructor in the history of Greek sculpture at Wellesley College, and lecturer at the Museum on Greek art, under the auspices of Simmons College. He enters upon his duties at Athens next autumn.

The American School at Athens purposes to publish in the near future an authoritative and adequate account of the celebrated temple known as the Erechtheum, an account that shall be of value alike to the historian, the archaeologist, the artist, and the architect. The arrangements for this work were made by the late Director, Dr. Heermance, who was to contribute a discussion of the inscriptions. His manuscript, which was left in a state almost ready for publication, will be completed by Mr. Lacey D. Caskey, at present Secretary of the School. The marble sculptures have been entrusted to Professor Harold N. Fowler. The architectural remains have been studied by Mr. Gorham Phillips Stevens, for two years Fellow in Architecture of the School — the second year on the Carnegie foundation — and at present of the office of McKim, Mead & White. Some of Mr. Stevens's drawings and reconstructions have been used, though necessarily greatly reduced in scale, in the illustration of his article in the present number of the *JOURNAL*. Mr. Stevens's demonstration in this article that the east wall of the Erechtheum was pierced by two windows cannot fail to command attention.

Archaeological
Institute
of America

GENERAL MEETING OF THE ARCHAEOLOGICAL
INSTITUTE OF AMERICA

DECEMBER 27-29, 1905

THE Archaeological Institute of America held its seventh general meeting for the reading and discussion of papers at Cornell University, Ithaca, N.Y., Wednesday, Thursday, and Friday, December 27-29, 1905, in conjunction with the annual meeting of the American Philological Association and of the American Anthropological Association.

The Annual Meeting of the Council of the Institute was held on Thursday, December 28, at 9.30 A.M.; a Special Meeting of the Managing Committee of the American School of Classical Studies at Athens was held on Friday, December 29, at 7.30 P.M.; and the Annual Meeting of the Managing Committee of the American School of Classical Studies in Rome was held on Wednesday, December 27, at 11 A.M.

Cornell University invited all the visiting members of the Institute, the Managing Committees, and the Associations to luncheon in Sage College, as guests of the University, at 1 P.M. on Wednesday, Thursday, and Friday, December 27, 28, and 29.

On Wednesday evening, at eight o'clock, the Institute and the Philological Association held a Joint Session, at which the President of the Institute presided. President Schurman, of Cornell University, gave a brief address of welcome, after which Professor Herbert Weir Smyth, President of the American Philological Association, delivered an address on *Aspects of Greek Conservatism*, which will be published in the *Harvard Studies in Classical Philology*, 1906. After the Joint Session,

President Schurman gave a reception at his house, to which all were invited.

The Town and Gown Club of Ithaca extended the privileges of its Club House to all visiting members of the Institute, the Managing Committees, and the Associations, and on the evening of December 28 gave a Smoker at the Club House, to which all were invited.

A resolution was passed, thanking the authorities of Cornell University, and of the Town and Gown Club of Ithaca, and especially President Schurman, ex-President Andrew D. White, and Professor H. C. Elmer, for the hospitable reception given to the Institute and the excellent provision made for the comfort of the visiting members.

There were, besides the Joint Session of Wednesday evening, five sessions, at which addresses and papers, many of which were illustrated by means of the stereopticon, were presented. The brief abstracts of the papers which follow were, with few exceptions, furnished by the authors.

WEDNESDAY, DECEMBER 27. 3 P.M.

Professor Thomas Day Seymour, President of the Institute, presided.

1. Professor Joseph C. Hoppin, of Washington, *A Panathenaic Amphora with the Name of the Archon Theophrastus*.

This unpublished amphora was found near Naples and was acquired by me in 1899. Except for a slight fracture of the rim, it is intact and in splendid condition. It measures 80 cm. in height. On the obverse is the usual figure of Athena Promachos, to right between two columns each supporting a figure, — that on the left an Athena with some object in her hand, perhaps the tiller of a vessel; that on the right a Zeus, the torso bare, holding a sceptre in the right hand and a figure of Nike in the left. Beside the right-hand column, in *kionedon* form, the inscription ΘΕΙΟΦΡΑΣΤΟΣ ΗΡΧΕ; beside that on the left the other inscription, also in *kionedon* form, ΤΟΝ ΑΘΕΝΕΘΕΝ ΑΘΛΟΝ. No trace of the Ω is to be found in either inscription.

On the reverse is an athletic scene, two boxers, a paidotribes, and

a female figure leaning against a column, identified by the inscription ΟΛΥΜΠΙΑΣ beside her head as the personification of the Olympian Games. The face, which is done in white paint, has suffered abrasion, so that the features are no longer recognizable.

Twelve names of archons are now known to us, preserved on whole vases or fragments, and ranging in date from 367 to 312 B.C. The name on our vase also occurs on a very similar amphora in the Louvre, and there can be little doubt that we have to date our amphora to the archonship of Theophrastus, 313-312 B.C., which is also the date of the vase in the Louvre. The Louvre amphora comes from the Cyrenaica (Benghazi) and ours from Italy, so that it is perhaps permissible to believe that in the games held at Athens in 313 B.C. victories were won by an athlete from Berenice and one from Capua (the probable source of our vase).

The figures on the columns of the obverse are similar in character to the symbolic figures on the later tetradrachms of Athens. It is also possible that they may be attempts to reproduce two statues in the Peiraeus, a Zeus with sceptre and Nike, and an Athena with a spear (Paus. I, I, 3; Pliny, *N.H.* XXXIV, 74), usually attributed to Cephisodotus.

The really unique feature of the vase is the figure of Olympias on the reverse, undoubtedly the first actual representation of such a figure preserved to us, the only other one being on a coin of Acarnania (Imhoof-Blumer, *Münzen Akarnaniens*, 63), but of a later date and different in character. The best-known instance in antiquity was the portrait of Alcibiades, by Aglaophon or Aristophon (*Satyrus ap. Athen. Deipn.* XII, 534 d), where the hero was represented as being crowned by Olympias and Pythias. There cannot, however, be any good reason for assuming that the figure on the vase was suggested in any way by the portrait, the attitude of the two figures being obviously different.

This amphora, from its intrinsic interest as well as its beauty and perfect condition, may be safely reckoned as one of the very finest specimens of the Greek vase-painter's art in this country, and fully the equal of any Panathenaic amphora in a European museum.

2. Professor Alice Walton, of Wellesley College, *An Unpublished Amphora and Eye Cylix, signed by Amasis, in the Boston Museum.*

The amphora (*Report of the Trustees*, 1901, p. 32) resembles the other two signed amphorae in shape and general scheme of decora-

tion. It is brilliant in color, as the glaze has a strikingly metallic lustre and the fine incisions are accentuated by a white filling; purple and white are used freely. The vase is signed AMAΣΙΣ ΜΕΓΟΙΕΞΕΝ, and the figures are all inscribed. The drawing is accurate in detail and care is shown, especially in the form of the letters, articulations, variety of arrangement of hair, and elaborate ornament on dress and armor, while more than mechanical draughtsmanship is displayed in pose and in action and balance in composition, which are not equalled in the other vases attributed to Amasis. The usual characteristics of Amasis's work are repeated here,—the hooked hair, the single-line spears, form of quiver, scabbard, and earring, and the same ornamental elements. Special features are the helmet of Achilles, with crest in form of a serpent, and the bald and wrinkled forehead of Phoenix. The composition of the reverse, Delivery of Arms to Achilles in presence of Phoenix, is vertical, and yet expressing greater action than other vertical compositions of Amasis; while the obverse, Rape of the Tripod in presence of Hermes, is very spirited, and proves Amasis capable of free, natural drawing. The great excellence of the paintings is in their action and balance.

The two fragments of the eye cylix bear a bit of drapery too small for description and the inscription AMAΣΙΣ ΕΓΟΙΕΞΕΝ.

3. Professor Paul Baur, of Yale University, *The Pedimental Groups of the Hekatompedon on the Acropolis.*

A discussion of the Wiegand-Schrader reconstruction of the pedimental figures of the Hekatompedon on the Acropolis (Wiegand, *Die archaische Poros-Architektur der Akropolis zu Athen*, 1904) and a criticism of Furtwängler's new reconstruction (*Sitzungsberichte der kgl. Bayer. Akademie der Wissenschaften*, 1905, pp. 433-466). The writer tries to prove that Furtwängler's arguments are not convincing.

4. Professor William K. Prentice, of Princeton University, *Magic on Lintels and Amulets.*

Most of the Greek inscriptions of Syria, from the early part of the fourth century of our era on, have an apparently religious character. Many of them are on tombs, many on churches; but the majority are on dwelling-houses. Moreover, it is impossible to dissociate these inscriptions from the apparently religious symbols which are found everywhere in the same region. The main purpose

of both inscriptions and symbols was to avert evil from the buildings. Hence they were generally carved upon the lintels or frames of doorways, where evil spirits naturally enter. This custom is older than Christianity. The magical character of some inscriptions is evident, as, for example, + ὁ δεσπότης ἡμῶν Ἰ(ησοῦ)ς Χ(ριστό)ς, ὁ Υἱός, ὁ Λόγος τ(οῦ) Θε(ο)ῦ, ἐνθάδε [κ]ατοικεῖ· μηδὲν ἰστίω κακόν. That many of the inscriptions have the same magical value is established by a comparison of the house lintels with amulets where the same phrases and symbols occur. On lintels and amulets there is found a strange mingling of paganism, Judaism, and Christianity; also a group of letters is sometimes represented by another group, having a totally different meaning or no meaning at all, the sum of the numerical values of the letters, however, being the same. This paper will appear in full in this *Journal*.

THURSDAY, DECEMBER 28. 3 P.M.

Joint Meeting of the Institute, the American Philological Association, and the American Anthropological Association.

Professor Herbert Weir Smyth, President of the American Philological Association, presided.

Dr. Andrew D. White, ex-President of Cornell University, gave a brief address of welcome.

Archaeological papers were read as follows :

1. Professor Allan Marquand, of Princeton University, *The Dome of SS. Sergius and Bacchus at Constantinople*.

This church, of considerable interest in the history of architecture, has suffered quite as much through misrepresentation by historians of architecture as by Turkish restoration. Its plan has been described as unsymmetrical; by others, as very symmetrical. This dome has been described as poised on pendentives, and as having no pendentives whatever; as having a dome with windows, and as having neither dome nor windows. The form of the dome has been described by some as having eight, and by others as having sixteen compartments. These compartments are compared by some to those of regular polygonal or cloistered domes; by others as curved, so as to give to the exterior the form of a melon. The descriptions given by Choisy, *L'art de bâtir chez les Byzantins*, and by Lethaby, *Mediaeval Art*, appear to be more accurate than those of Salzenberg.

2. Professor Frank B. Tarbell, of the University of Chicago, *The Form of the Chlamys*.

By a combination of monumental and literary evidence, especially Plutarch, *Alexander*, § 26, the chlamys is shown to have had a four-cornered shape; the upper edge straight, the two sides straight and making obtuse angles with the upper edge, the lower edge curvilinear. The paper will be published in full in *Classical Philology*.

3. Professor Elmer T. Merrill, of Trinity College, Connecticut, *On the Date of Notitia and Curiosum*.

The paper subjected the extant evidence to a careful examination, leading to the following conclusions. All that can be reasonably inferred from present evidences concerning the date of the *Notitia* is that it had a common source with the *Curiosum* in a statistical document which assumed, probably in 314 A.D., or within a year of that date in either direction, the form from which, before 334 A.D., or at most very soon thereafter, a copy was made, which was later interpolated from a gradual accumulation of glosses, one of which can be assigned to the year 334, or to a time very soon thereafter. When all these glosses were accumulated, and whether or not in a single generation of the manuscript, cannot now be determined; but at most, only a few manuscript generations separate the Constantinian "source" from the (lost but copied) Speyer manuscript of the *Notitia* of the eighth or ninth century. Similarly, all that can be reasonably affirmed concerning the date of the *Curiosum* is that another copy of the Constantinian "source" was made in, or very soon after, 357 A.D., which copy, with the gradual accumulation of a few desultory glosses (one of which can be assigned to the year 357 A.D., or to a time very shortly thereafter), was the ancestor, not many manuscript generations removed, of our *Curiosum* of the eighth century. It is of course conceivable that the archetype of either *Curiosum* or *Notitia* may have been, not a copy of the manuscript of 314 A.D., but that manuscript itself; but in this case the copy which served as the archetype of the sister document must have been made before the process of interpolation had fairly begun.

4. Professor Franz Boas, of Columbia University, *Philological Aspects of Problems of American Anthropology and Archaeology*.

The author emphasized the advantages to be gained by the association of well-trained philologists with those engaged in anthropological research.

5. Mr. Edgar L. Hewitt, of New Mexico Normal University, *The Preservation of American Antiquities; Progress during the Past Year; Proposed Legislation.*

The hopes and purposes of those who are interested in the preservation of American antiquities, the steps they have taken and the results achieved were briefly explained.

The paper by Professor Jesse B. Carter, of Princeton University, *Abstract Deities in Ancient Roman Religion*, was not strictly archaeological in character.

FRIDAY, DECEMBER 29. 9.30 A.M.

Professor Thomas Day Seymour, President of the Institute, presided.

1. Dr. George H. Chase, of Harvard University, *Some Unpublished Terra-cotta Figures in the Boston Museum of Fine Arts.*

Among the recent acquisitions of the Boston Museum of Fine Arts are eight excellent specimens of archaic genre figures, as follows: (1) woman kneading bread; (2) workman cooking; (3) seated old man, holding a bunch of grapes and a pomegranate before a small child; (4) aged woodman cooking; (5) woman grating cheese into a large dish; (6) woman and girl watching a pot set upon a tripod; (7) woman sacrificing at a small altar; (8) barber.

All the figures are very well preserved, and some (Nos. 3, 4, and 7) are unique among archaic genre types. All probably came from tombs, like most of the examples of this class. Yet tombs are not the only finding-places of such figures; they have been found as offerings in temples; and in general, it seems clear that genre types and hieratic types existed side by side from very early times. During the archaic period, the hieratic types preponderate. In the fourth and third centuries, the genre types gain the upper hand. The history of coroplastic art during the intervening "great" period is obscure; but it is probable that the two tendencies were then in conflict, with the figures drawn from daily life gradually preponderating over the hieratic types.

This paper will be published in *Harvard Studies in Classical Philology*, 1906.

2. Professor Esther B. Van Deman, of the Woman's College, Baltimore, *The Imperial Atrium Vestae*.

The purpose of the investigation of the *Atrium Vestae*, made during the years 1901-03, was twofold: to prepare a more exact plan of the Atrium, into which should be incorporated the new walls, when published; and, secondly, to reconstruct, from a study of the walls, the *Atria* of the different periods.

The plan then made will be published later.

The main periods of construction, as shown by the walls themselves, were found to be five. Following the destruction of the Republican building in the fire of Nero, the first Imperial Atrium—of but half the size, however, of the later structure—was built by Nero himself.

A little later, after the partial destruction of the building, again by fire, it was rebuilt in a modified form by Domitian.

By Hadrian were built the group of rooms at the east end, which have been held to be the earliest of all, and a small group on the south side.

The spaces left vacant—to the west, and on either side of the group of rooms on the east—were filled in by the Antonines. At this time, the upper stories, of which certain rooms remain along the *Nova Via*, were built.

The Atrium suffered much in the fire during the reign of Commodus. By Septimius Severus, or rather by his wife, Julia Domna, the whole west end, and possibly other portions of the structure, were rebuilt almost from the ground. By her, also, the court was extended to the present length.

3. Professor Howard Crosby Butler, of Princeton University, *The Tychaion at is-Ṣanamên as a Prototype of Early Churches in Syria*.

At is-Ṣanamên (*Aere*), in the northern part of the plain of the Haurân, the Princeton Expedition found a temple, which, according to a Greek inscription above its portal, was a tychaion, built in the twelfth year of the Emperor Commodus (192 A.D.).

The temple, which is well preserved, is a square structure, with an apse flanked by side chambers, in two stories, one of which connects with the apse by a narrow doorway. In plan and in superstructure, this building is a prototype of the smaller and older churches of Syria; the apse corresponding to a semicircular presby-

terium, the side chambers to the prothesis and diaconicum, which in the Haurân have two stories. With a change of orientation, and with the addition of interior transverse arches for a stone roof, this temple could not be distinguished from the typical churches of the Haurân, except by the classic character of its rich interior decoration; for the churches are plain. To convert the tychaion into a typical church of northern or eastern central Syria, it would be necessary only to lengthen the nave, reduce the height of the side walls, and insert longitudinal arches for the support of a clearstory and wooden roofs. The earliest dated church found by the expedition in the Haurân bears the date 345 A.D., the oldest dated church discovered in northern Syria is dated 372 A.D., the one 127, the other 180 years later than the tychaion.

4. Dr. Caroline L. Ransom, of Bryn Mawr College, *Chronological Survey of the Forms of Egyptian Stools, Chairs, and Couches.*

The paper was accompanied by twenty-two lantern slides, showing typical designs. Egyptian furniture is most conveniently classified according to the forms of supports. While legs of rectangular section or of the appearance of turned work are not unknown, the supports carved to represent bulls' or lions' legs are most common. Couches and stools with bulls' legs are the earliest forms, but even in the Old Kingdom the stool with lions' legs is introduced. In the New Empire the lions' legs completely supersede the older form of support for all chairs and couches. The front supports of the seat or couch imitate the forelegs of the bull or lion, and the back legs of the piece of furniture are carved in the form of the animal's hind legs. Perhaps many of the extant small bulls' legs of wood and ivory, which are commonly ascribed to small boxes and caskets, may be derived from models of chairs and couches. In the New Empire, high-backed chairs are much more prevalent than earlier. There is a general tendency toward increased comfort seen also in the curve of the back of the chairs and the hollowing out of the seat. Vertical and diagonal braces form a kind of truss-work between the rounds and rails of many New Empire chairs and stools. New Empire couches with lions' legs, such as the couch found by Mr. Davis in the Valley of the Tombs of the Kings, and illustrated in the *Century Magazine* for November of the current year, were shown to have footboards but no headboards. This is clear on the evidence of terra-cotta models of figures reclining on couches of the

type in question, for the feet of the reclining person are toward the one rail of the couch, and the person's head is supported on a head-rest at the other end of the couch, where there is no rail.

5. Mr. Bert Hodge Hill, of the Boston Museum of Fine Arts, *Notes on the Hekatompedon Inscription (I. G. I, Suppl. p. 138)*.

A study of the better preserved of the two stones on which the Hekatompedon inscription is cut has found places for all the fragments hitherto scattered except *r* and *f.gh*. The upper part of the stone differs (minutely but uniformly) from the lower in the spacing of lines and columns, and in the size of letters and marks of punctuation. In those particulars the upper part is exactly like slab 11. This first part of 1 does not contain the preamble of the whole inscription, as has heretofore been assumed, but rather the end of the main decree, where are found preserved parts of four of the ten letters of the archon's name that confirm Kirchhoff's reading, Philokrates (485-484 B.C.). On the lower part of the slab are then certain supplementary provisions for which the stone-cutter found room only by slightly less generous spacing than he had used for the main decree. It is probable that fragment 11 *y* belongs at the foot of slab 1, and that the final two lines of both 1 and 11 are to be read as Kirchhoff proposed for 11, except that 1 had here probably thirty-nine columns instead of thirty-eight. Since the order of the two slabs was that above indicated, of course their numbers should be reversed, slab 1 being now that in which mention is made of the Hekatompedon.

In this paper, which will be published in full in this *Journal*, conjectural readings were proposed only where necessary to justify the positions assigned to fragments not actually joining.

6. Dr. Arthur S. Cooley, Auburndale, Mass., *Archaeological Notes*.

Slides from recent photographs by himself, and brief comments illustrating the restoration of the western end of the Erechtheum, this summer's excavations at Corinth, the newly restored Lion of Chaeroneia, the destruction of the oldest temple in the precinct of Athena Pronaia at Delphi last spring by rocks fallen from the cliffs, and the production of the *Antigone* at the Archaeological Congress at Athens, in April last, in the Stadium.

FRIDAY, DECEMBER 29. 3 P.M.

Professor J. R. Sittlington Sterrett, of Cornell University, presided.

1. Dr. David M. Robinson, of Johns Hopkins University, *Terra-cottas and Ointment Vases found at Corinth in 1902.*

In 1902 several terra-cottas and ointment vases were found at Corinth. The principal archaic types of terra-cottas were horse and rider, a column-like figure, a draped female figure in relief, made in a flat mould, and a female mask. Among the terra-cottas of a later period were the right leg and part of the torso of a male figure, a small Corinthian capital, a calf's head, the head of a youthful female figure, a comic actor's mask, a mask of Dionysus, a beautiful female head with topknot like that of the Capitoline Aphrodite, a caricature head of a bald old man, etc. The most interesting perhaps was a thin relief, representing a nude girl beside a λοντήρ, which rests on a short fluted column.

Among the ointment vases were a small owl painted in early Corinthian style, a helmeted head (perhaps the oldest of the type), a squatting manikin of the "drinking satyr" type, a siren, a reclining ram, and reclining hares. These types probably originated in Corinth.

This paper will be published in full in this *Journal*.

2. Gorham P. Stevens, of New York, *The East Wall of the Erechtheum.*

The speaker explained the methods by which he had identified certain mouldings as belonging to window casings and had determined that the windows to which they belonged were in the east front of the Erechtheum, one at each side of the door. With the exception of the decoration of the lintel, the appearance of the entire eastern wall is now known. The paper is published in full in the current number of this *Journal*, above pp. 47-71.

3. Miss Edith H. Hall, of Bryn Mawr, Pa., *The Designs of Cretan Bronze-Age Vases.*

The English excavators in Crete have divided Cretan bronze-age pottery into three periods, Early, Middle, and Late, each of which is again subdivided into three periods. These nine periods may be designated E₁, E₂, E₃, M₁, M₂, M₃, L₁, L₂, L₃. During the first two of

these nine periods, the decoration of vases was accomplished largely by surface polishing and by incisions. Painted designs, when they occur, as well as the incised designs, are of the simplest linear-geometric character. In the E_3 period curvilinear ornament appears. Among these curvilinear designs are a few ornaments which attempt to picture natural forms by combining curvilinear elements, but not by closely imitating nature. During the M_1 and M_2 periods these conventional flowers multiply. Beside them appear purely decorative designs made with no imitative purpose. In the M_3 period a purely naturalistic style derived directly from nature appears, and continues to be practised through the L_1 and into the L_2 periods. In the L_2 period conventionalized naturalistic forms begin, and in the L_3 period these entirely supersede the freer and more naturalistic style of the preceding period, until at the end of the bronze age all artistic inspiration seems to have died out. The following different kinds of designs are to be observed in Cretan bronze-age vases: (1) conventional, (2) conventional naturalistic, (3) naturalistic, (4) conventionalized naturalistic, (5) purely decorative, (6) mixed, (7) sacral.

4. Dr. Charles H. Weller, of Yale University, *The Evidence for Strabo's Travels in Greece*.

The evidence for the investigation of the question as to Strabo's travels in Greece is to be found in his *Helladica*, Books VIII-X of his *Geography*. This work, both in plan and in execution, is almost wholly of literary origin. With one exception, — his account of Corinth, — no part of it betrays a positive trace of Strabo's personal observation of the sites which he mentions or contains material which could not have been taken from the writings of his predecessors. Furthermore, a detailed examination of the text reveals upwards of thirty cases of avowed or manifest borrowing, or of misstatement in matters in which personal observation would be expected. These instances, and the vague nature of Strabo's accounts, corroborate most strongly the view of Niese (*Rheinisches Museum*, XXXII, p. 281; *Hermes*, XIII, p. 43; cf. Vogel, *Philologus*, XLI, p. 516) that Strabo had visited no other place in Greece except Corinth. His statements are, therefore, to be received very cautiously in archaeological research.

At the meeting of the American Philological Association, Thursday morning, December 28, two papers of archaeological interest were read:

1. Professor Allan Marquand, of Princeton University, *The Terms "Cyma recta" and "Cyma reversa."*

The Greek terms κῦμα and κυμάριον and the Latin *cymatium* were used to designate crowning mouldings irrespective of the form. The great architects of the Italian Renaissance maintained this signification for the terms *cimatio*, *cimagine*, *cimasa*, but introduced under the term *gola* the formal distinction between a *gola diritta* and a *gola reversa*. French and German writers of modern times are inclined to a specifically national terminology, whereas English writers more uniformly use the terms *cyma recta* and *cyma reversa*. These terms occur in 1715, in Leoni's translation of *The Architecture of Palladio*, as *cima recta* and *reversa*; in 1762, in Stuart and Revett's *Antiquities of Athens*, as *cyma recta* and *reversa*. The word *cyma* has thus come to be generally recognized as a Latin noun, although not known to have been used by the ancients in an architectural sense.

2. Dr. David M. Robinson, of Johns Hopkins University, *Ancient Sinope*.

The author visited Sinope in 1903, and besides collecting many inscriptions (published in *Am. J. Arch.* 1905, pp. 294-333), made a general study of the site, the results of which were briefly set forth in this paper. The history and the cults of Sinope were also briefly treated.

The following members of the Institute were registered as in attendance at the General Meeting :

Of the Baltimore Society :

Dr. David M. Robinson, Johns Hopkins University; Miss Esther B. Van Deman, The Woman's College; Professor Harry L. Wilson, Johns Hopkins University.

Of the Boston Society :

Professor Louis F. Anderson, Whitman College, Walla Walla, Wash.; Mr. Charles P. Bowditch, Boston; Professor Angie Clara Chapin, Wellesley College; Dr. George H. Chase, Harvard University; Dr. Arthur S. Cooley, Auburndale; Mr. B. H. Hill, Boston Museum of Fine Arts; Professor George E. Howes, Williams College; Professor John C. Kirtland, Jr., Phillips Exeter Academy; Professor H. W. Magoun, Cambridge; Dr. Charles Peabody, Cam-

bridge; Dr. George J. Pfeiffer, Watertown; Professor Herbert Weir Smyth, Harvard University; Professor Alice Walton, Wellesley College; Professor John H. Wright, Harvard University.

Of the Chicago Society:

Mr. Allison V. Armour, Princeton, N.J.; Professor Demarchus C. Brown, Butler College; Professor Frank B. Tarbell, University of Chicago.

Of the Cleveland Society:

Professor Clarence P. Bill, Western Reserve University; Professor Harold N. Fowler, Western Reserve University; Professor Samuel Ball Platner, Western Reserve University.

Of the Connecticut Society:

Professor Frank C. Babbitt, Trinity College; Mr. Sherwood O. Dickerman, New Haven; Dr. George D. Kellogg, Princeton University; Dr. George G. MacCurdy, Yale University; Professor Tracy Peck, Yale University; Professor Louise F. Randolph, Mt. Holyoke College; Professor Horatio M. Reynolds, Yale University; Mrs. Horatio M. Reynolds, New Haven; Professor Thomas D. Seymour, Yale University; Dr. Charles H. Weller, New Haven; Professor Mary G. Williams, Mt. Holyoke College.

Of the Detroit Society:

Professor Walter Dennison, University of Michigan; Professor George Hempl, University of Michigan; Professor Francis W. Kelsey, University of Michigan; Professor Martin L. D'Ooge, University of Michigan; Professor Harry A. Sanders, University of Michigan.

Of the Iowa Society:

Professor Arthur Fairbanks, Iowa State University.

Of the Missouri Society:

Dr. Paul V. C. Baur, Yale University; Professor F. W. Shipley, Washington University; Professor A. M. Wilcox, University of Kansas.

Of the New York Society:

Professor Hamilton F. Allen, Princeton University; Professor Franz Boas, Columbia University; Professor Henry F. Burton, University of Rochester; Professor Howard Crosby Butler, Princeton

University; Professor Jesse B. Carter, Princeton University; Professor Karl P. Harrington, Wesleyan University; Miss Bettina Kahnweiler, New York; Professor Allan Marquand, Princeton University; Professor William K. Prentice, Princeton University; Professor Andrew F. West, Princeton University; Professor James R. Wheeler, Columbia University; Mr. Alain C. White, New York.

Of the Pennsylvania Society :

Professor Caroline L. Ransom, Bryn Mawr College; Miss Edith H. Hall, Bryn Mawr; Professor John C. Rolfe, University of Pennsylvania; Miss Mary M. Tyler, Media.

Of the Washington Society :

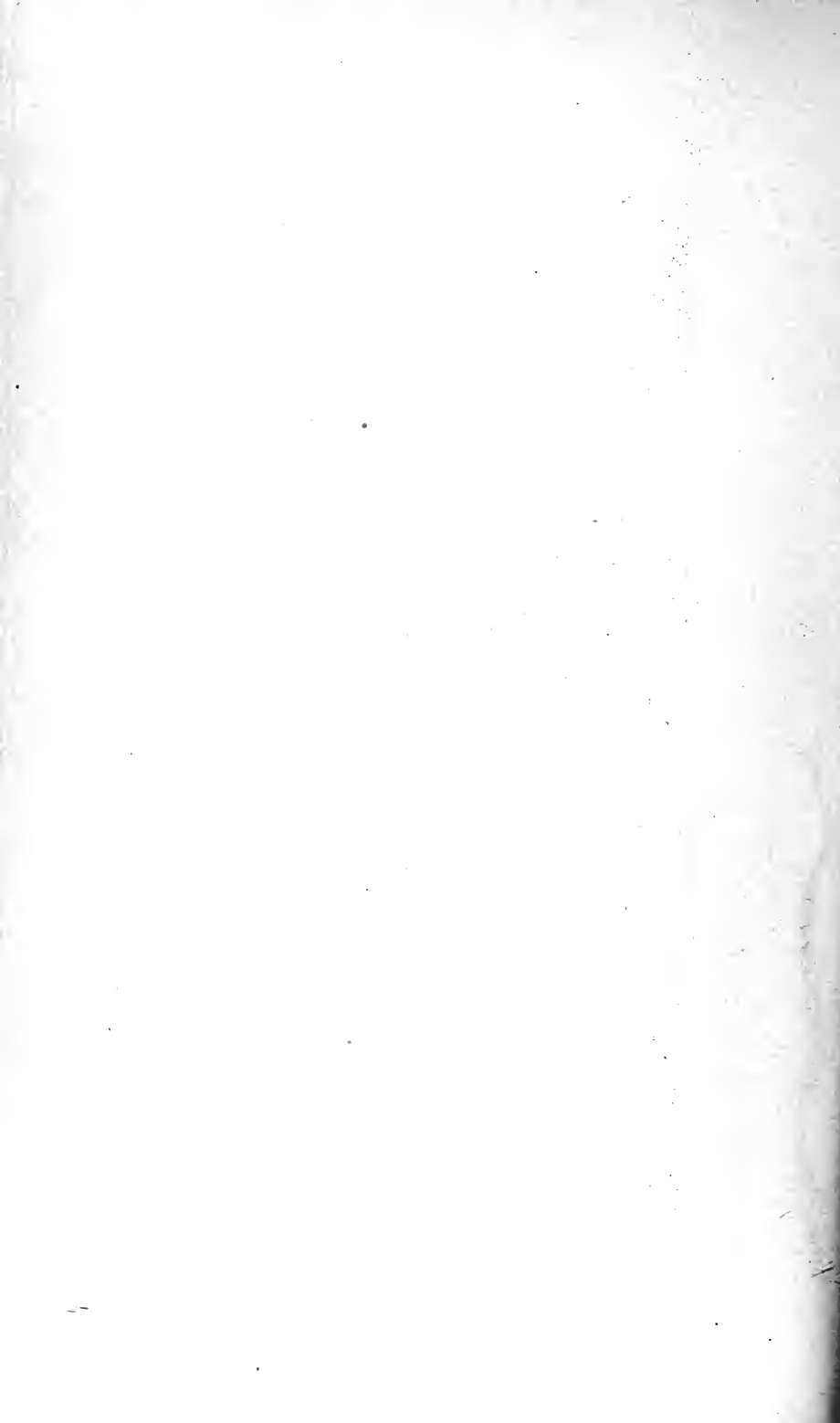
Professor Mitchell Carroll, George Washington University; Professor Joseph C. Hoppin, Washington.

Of the Wisconsin Society :

Professor George D. Hadzsits, University of Wisconsin.

The sessions were attended also by many members of the Philological Association or of the Anthropological Association, of the Managing Committees of the Schools at Athens, in Rome, or in Palestine, by officers of the supporting institutions, former members of the Schools, members of the Faculty of Cornell University, and others, — not members of the Institute.

The next General Meeting of the Institute will be held at the George Washington University, Washington, D.C., in Convocation Week (January), 1907, upon invitation of the Washington Society and the University. The annual meeting of the American Philological Association and of the American Anthropological Association will be held in conjunction with the meeting of the Institute.



ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

HAROLD N. FOWLER, *Editor-in-charge*
Western Reserve University, Cleveland, O.

GENERAL AND MISCELLANEOUS

ARCHAEOLOGICAL DISCOVERIES IN SOUTHERN RUSSIA IN 1904. — In the **Kuban** region a tumulus containing the graves of a noble or prince and his wife contained gold and silver objects of archaic Ionic work with incrustation of amber and cyanus: a bowcase, an engraved rhyton, girdle, diadem, mirror in Mycenaean technique, horse trappings. Other tumuli of the same region are partly of the bronze age, partly later. Two of them contain each twenty-four horse graves in two groups, with trappings of varying value, and objects of gold, bronze, pottery, etc., dated by Attic vases of late fine style. At **Panticapaeum** a large number of ornaments of gold, silver, and precious or semi-precious stones were found with coins from 174 to 375 A.D., and a silver plate commemorating the twentieth year of Constantine's reign, 343 A.D. There were also found silver jugs, Phoenician glass, and Attic black and red figured vases. At **Chersonesus** more of the city wall has been excavated, with a huge square Roman tower built on the site of a round Greek tower. A building of several stories on the acropolis shows polychrome terra-cotta members. Outside the town are graves with ashurns, and to the north, graves of the first century after Christ. The ancient necropolis on the island of **Beresani** was found to contain cremation graves of two periods and later body burials of about 500 B.C. The vases are red-figured Attic of severe style, and other earlier wares. One cylix is of the style of the school of Epictetus. Bronze fishes from

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after January 1, 1906.

For an explanation of the abbreviations, see pp. 135, 136.

Olbia are found placed as coins in the hands of the dead. The walls are of two periods, the latest being about 500 B.C. Tumuli near **Kief** contain Scythian graves with the usual weapons, horse trappings, and native pottery, together with Greek pointed amphoras and Attic fourth-century vases. The handle of a Scythian bronze mirror is like one found in Hungary. At **Olbia** the Greek wall is found to be of unusual thickness. Some Hellenistic repairs are probably those of Protogenes. The Roman wall is on a higher level. Among objects found are Hellenistic marble sculptures, terra-cotta architectural pieces, lead statuettes, Roman lamps in relief, and an interesting public decree in honor of one Callisthenes, dating not long after 200 A.D. A peculiar type of grave with saddle roof of stone slabs, found both with and without a covering tumulus, is Hellenistic. (B. W. PHARMAKOWSKY, *Arch. Anz.* 1905, pp. 57-65; 13 figs.)

ARCHAEOLOGY IN BELGIUM IN 1904.—Sepulchral urns, pottery, glass, fibulae, etc., of Belgo-Roman period have been found in **Hainaut** and near **Louvain** on the Roman road between Brussels and Tongres; at **Tamise** on the left bank of the Scheldt, a Roman well. In the works at **Zeebrugge** remains of Roman pile-work show that the coast-line, before the inroad of the sea in the third century, was substantially as now. Among the sites discovered are a Roman farm-house in **Clavier**, which was burned in the third century, and finally destroyed by the invasions of the fifth; numerous large villas, which were industrial and agricultural centres, in the district **Entre Sambre et Meuse**, including one which had its own aqueduct and a curious semicircular building whose use is not known; a luxurious villa in **Brabant**, which was perhaps the residence of some official, burnt and pillaged probably in the fourth century. This house, with walls of mud on a stone base, in the native fashion, is decorated inside with frescoes and marble incrustation, has a fish-pool lined with mosaic, and a long gallery to connect the rooms. Coins suggest the prosperous era of Septimius Severus. (J. DE MOT, *Arch. Anz.* 1905, pp. 96-97.)

ARCHAEOLOGY IN SERBIA.—The first comprehensive account of the Roman remains found in Serbia, chiefly in systematic explorations begun in 1902, is given by M. M. VASSITS in *Arch. Anz.* 1905, pp. 102-109 (4 plans). The site of **Viminacium**, Upper Moesia, is found to have three building periods, extending from about 80 A.D. until the invasion of the Huns under Attila in the fifth century. The pottery, imported from Gaul and Germany and from Asia Minor, and of local manufacture influenced chiefly by the eastern styles, shows that this province was a meeting-place for currents of intercourse between east and west. There is evidence of the restoration under Justinian mentioned by Procopius. Both Roman and Byzantine periods are traced on the site of **Prahovo** by walls, foundations, and some marble sculptures. A cemetery near **Leskovac** is of the early part of the fourth century and contains Christian graves.

RHODESIA.—The Ruins known as **King Solomon's Mines**.—In *Orient. Lit. Zeit.* VIII, 1905, coll. 467-468, is a summary of an address by R. MacIvor before the British Association in Bulawayo, on the mysterious ruins in Rhodesia. Careful investigation of these ruins shows that they are comparatively modern, none of them being older than the fifteenth or sixteenth century. In the oldest part of the foundations fragments of blue and white Nankin porcelain and other objects of mediaeval art were discov-

ered that show that the buildings must have been erected after these objects were brought to the country through the medium of trade.

EXCAVATIONS IN THE DOBRUDSCHA — In *C. R. Acad. Insc.* 1905, pp. 560-565 (cf. p. 559), Mr. TOCILESCO gives the results of his excavations at Adam-Klissi, which confirm him in the belief that the great monument is a trophy of Trajan, of the same date as the neighboring mausoleum. Furtwängler's views are not supported by the evidence. The mound regarded by Cichorius as the tomb of Cornelius Fuscus is the burial place of a barbarian. Several inscriptions are published. At Tomi, where Ovid lived in exile, a statue of Roman date, representing a poet or a philosopher, has been found.

APOLLONIA PONTICA. — Excavations. — In *C. R. Acad. Insc.* 1905, pp. 300-306 (fig.), M. COLLIGNON gives an account of excavations at Apollonia on the Euxine (Sozopolis, now Sizebol), conducted by Mr. Degrand in 1904. Several tumuli in the neighborhood were explored, but yielded nothing of great importance. Guided by Strabo (VII, p. 319), Mr. Degrand sought the ancient temple on the island of St. Kyriakos. At one point he found a great stairway, at another a pavement of large tiles. In this neighborhood were vases containing ashes, fragments of tiles, one of which has a stamp with the head of Apollo and the inscription ΑΠΟ, and some other objects. Perhaps the temple was here. An interesting series of fragments of a terra-cotta relief representing warriors (now in the Louvre) is of the archaic style of the sixth century B.C.

NECROLOGY. — Hans Bösch. — The death, in his fifty-seventh year, is reported from Nuremberg of Hans Bösch, second director of the Germanisches Museum. He was the author of a number of valuable works, among them *Geschnitzte Holzstücke vom 15 bis 18 Jahrhundert*, *Bronze-Epithaphien der Nürnberger Friedhöfe*, etc. (Athen. November 25, 1905.)

Paul Decharme. — Paul Decharme died August 29, 1905, at the age of sixty-five years. He is best known by his book entitled *Euripide et l'esprit de son œuvre*, 1893 (English transl. by James Loeb, 1905), and his clear and readable work *Mythologie de la Grèce antique*, first published in 1879.

Theodore Woolsey Heermance. — Theodore Woolsey Heermance was born at New Haven, Conn., March 22, 1872, and graduated from Yale College in 1893. After a further year of study at Yale he was for two years a member of the American School of Classical Studies at Athens as holder of the Soldiers' Memorial Fellowship of Yale. For three years he was Tutor in Greek at Yale, and in 1898 received the degree of Ph.D. from that University. In 1899 he was appointed Instructor in Classical Archaeology at Yale. In 1900 he went to Europe for a year of study, chiefly in Germany and Italy. In 1902 he became Secretary of the School at Athens, and in 1903 succeeded Professor Richardson as Director of the School. His death took place at Athens, September 29, 1905, of typhoid fever. His published writings were chiefly in connection with the work of the School. They display the same conscientious care and scholarly ability that marked his conduct of the School in the brief period of his directorship.

Sir Richard Claverhouse Jebb. — Sir Richard Claverhouse Jebb died at Cambridge, December 9, 1905. He was born at Dundee in 1841, and was educated at St. Columba's College in Dublin, at Charterhouse in London, and at Trinity College, Cambridge, where he was Senior Classic in 1862.

After being Fellow and Lecturer at Trinity and Public Orator (1869) he became Professor of Greek at Glasgow (1875) and Regius Professor at Cambridge (1889). Since 1891 he had been M.P. for the University, since 1903 a Trustee of the British Museum. He received many distinctions from Universities and learned societies, and was knighted in 1900. His studies were chiefly in the field of Greek literature — Homer, the Orators, Sophocles, and Bacchylides, but he was also well versed in archaeology. He was a leading spirit in the foundation of the Society for the Promotion of Hellenic Studies and of the British School at Athens, and was a foreign honorary member of the Archaeological Institute of America.

Jules Oppert. — On August 22, 1905, occurred the death of Jules Oppert. He was born at Hamburg in 1825. He studied at Heidelberg and Bonn, and at the age of twenty published in the *Zeitschrift der Deutschen morgenländischen Gesellschaft* a description of the attempts of Rawlinson and others to decipher the trilingual inscription of Darius. In 1847 he went to France, where he was Professor of German at Laval and Rennes; in 1851 he joined the expedition to Mesopotamia under Fresnel, was made Professor of Sanskrit at the Bibliothèque Nationale in 1857, gained the great biennial prize of the Institute in 1863, and was made Professor of Assyriology in the Collège de France in 1874. He was a member of many Academies and Associations. His works on Assyriology and kindred subjects are numerous and valuable, and he rendered most important assistance to many younger scholars. (*Athen.* August 26, 1905; *R. Arch.* VI, 1905, pp. 338 f.)

CHANGES IN THE GERMAN ARCHAEOLOGICAL INSTITUTE. — Professor Conze has withdrawn from the General Secretaryship, and is succeeded by Professor O. Puchstein. At Rome, Professor Gustav Körte has succeeded Professor Petersen as First Secretary, and at Athens Dr. Georg Karo has succeeded Dr. H. Schrader as Second Secretary. (*Arch. Anz.* 1905, pp. 51, 123, and 152.)

THE MUSEUM AT NAPLES. — In *The Nation*, October 26, 1905, W. R. THAYER gives a synopsis and discussion of Professor Ettore Pais' defence of his administration of the Museum at Naples. His conscientious and able work brought down upon him the wrath of the local "Camorra," or political machine, which caused his removal.

CHANGES IN TWO AMERICAN MUSEUMS. — Dr. Edward Robinson has resigned his position as Director of the Boston Museum of Fine Arts, and becomes Assistant Director of the Metropolitan Museum in New York. Mr. J. Randolph Coolidge, Jr., of Boston, has been chosen temporary director of the Museum in Boston. Mr. Guy Lowell has been appointed architect for the new buildings of this museum. Mr. B. H. Hill, since 1903 Assistant Curator of Classical Antiquities, will become Director of the American School of Classical Studies at Athens in the autumn.

THE EGYPT EXPLORATION FUND. — The American subscriptions to the Egypt Exploration Fund have fallen off greatly, and the entire American Committee has resigned. The finances of the Fund are, chiefly for this reason, not in promising condition. Sir John Evans has retired from the presidency on account of age. (*Athen.* December 9, 1905.)

EGYPTIAN RESEARCH ACCOUNT. — The organization of the Egyptian Research Account, under the presidency of Sir John Lubbock, to carry on work in Egypt, especially under Professor Petrie, is announced.

The annual subscription is one guinea (\$5.00), which may be sent to Dr. J. H. Walker, University College, Gower Street, London, W. C., or to Rev. W. C. Winslow, 525 Beacon Street, Boston, Mass.

CRETAN ANTIQUITIES.—The photographer and publisher, Georges Maraghiannis, of Candia, announces the publication of the first part (50 pls., 18 × 24 cm.) of an Album of Cretan Antiquities. This part contains views of Cnossus, Phaestus, Haghia Triada, Gournia, and Palaikastro, as well as photographs of objects in the museum at Candia. Subscriptions are received by the publisher.

NORTHERN NOTES AND QUERIES.—The first number has appeared (January, 1906) of *Northern Notes and Queries*, a quarterly magazine devoted to the antiquities of Northumberland, Cumberland, Westmoreland, and Durham. The annual subscription price is 6s. Printed and published by M. S. Dodds, 61 and 63 Quayside, Newcastle-upon-Tyne. The first issue is chiefly devoted to genealogical notes, wills, records, etc.

EGYPT

DISCOVERIES IN EGYPT IN 1904-1905.—Twenty expeditions from six different nations have been at work during the year. The most important discovery was made at **Thebes** by Mr. Theodore Davis, who found the tomb of the parents-in-law of Amenophis III. (See *Am. J. Arch.* 1905, p. 339.) The Ptolemaic cemetery on the east of **Alexandria** has both ash and body burials, all in rock-cut graves and not later than Ptolemy III. A distinct type of monument used over all kinds of burials is a pyramid of three or four steps surmounted by a small altar or a stele, the whole not often more than three metres high. It represents a stage between the simple *trapeza* and the elaborate structures found in Paros, Rheneia, and Asia Minor. The numerous small objects, black-glazed Hellenistic pottery, terra-cottas of familiar types, etc., are in the Alexandria Museum, even some of the tombs having been moved bodily and set up in the court. There is a general likeness to the finds at Myrrhina. The papyrus harvest at **Oxyrhynchus** and **Hermupolis** contains nothing of archaeological and little of literary interest. A cemetery of the Old Kingdom near the Pyramids of **Gizeh** contains the usual objects of the period, and some new types among the servants of the dead. In further work at the late burial-ground at **Abusir el Mälâq**, where the coffins, death-masks, and mummy-wrappings are made of papyrus, one of the outer wooden sarcophagi discovered is ornamented with pilasters of Greek character. The ground was previously occupied by a prehistoric cemetery of shallow, rectangular graves, the remains of which appear among the later burials, and which extend farther south in their original condition. A bronze statuette from the **Delta** representing Alexander fighting on horseback, but without the horse, and a small marble portrait head of Alexander wearing a Chalcidian helmet are remarkably lifelike and vigorous. Both are characterized by the elephant skin. Other pieces of sculpture are an ideal bust of a young god in relief, bearing some resemblance to Alexander, and life-size torsos of Dionysus and a satyr, from Alexandria; a rare statuette of Nemesis from **Memphis**, resembling reliefs in the Louvre and the British Museum, with portrait head, perhaps of Faustina the Elder; a small portrait head of a Ptolemy, perhaps Soter I, from the **Delta**. A bronze vase in relief, found in the

Delta, has one of those wonderfully lifelike burlesque scenes of Alexandrian street life, known heretofore in Roman work, but now seen for the first time in a native piece. (O. RUBENSOHN, *Arch. Anz.* 1905, pp. 65-70; 4 figs.) A summary by J. H. BREASTED, in *The Biblical World*, XXVI, 1905, pp. 67-69, mentions the discovery by Petrie, at **Sinai**, of a temple of Semitic type with a multitude of standing stones, and also the recent discoveries at **Gizeh** (see below), **Karnak** (*Am. J. Arch.* 1905, p. 97), **Deir-el-Bahari** (see below), and **Thebes** (*Am. J. Arch.* 1905, p. 339).

EXCAVATIONS OF THE UNIVERSITY OF LIVERPOOL.—

The University of Liverpool's excavations last season met with very satisfactory success. Mr. Garstang was compelled to abandon for the present his digging at **Hierakonpolis** on account of the extreme dryness, but not until he had established that what he calls the Great Fort there was built upon the site of a predynastic cemetery hitherto unworked. Nearly two hundred archaic graves were here uncovered and photographed. At **Hissayeh**, south of **Edfu**, he discovered some prehistoric pottery and wooden objects of a type claimed to be different from anything yet found elsewhere, and also some hieroglyphic papyri of late Pharaonic times. The season's work came to an end with **Esneh**, where the whole site was conceded to the expedition through the courtesy of Professor Sayce, and some memorials of the Hyksos period were found, together with two tombs of unusual design of the time of Rameses VI. All the objects brought back to England will be exhibited in the Institute of Archaeology at Liverpool about the end of this month. (*Athen.* September 16, 1905.) The University of Liverpool has sent an expedition under Mr. Garstang to make explorations and excavations in the vicinity of **Esneh**. (*Athen.* December 23, 1905.)

PAPYRI, FAIENCE, AND A CARIAN INSCRIPTION.—In *C. R. Acad. Insc.* pp. 397-405, SEYMOUR DE RICCI describes a number of papyri recently acquired by him in Egypt; also a specimen of polychrome faience (eighteenth dynasty) from Gurob, on which a calf is gambolling among rose-bushes, and a stele with a Carian inscription, probably a man's name, followed by that of his father.

DEIR-EL-BAHARI.—**A Temple of the Eleventh Dynasty.**—In *S. Bibl. Arch.* XXVII, 1905, pp. 173-183 (3 pls.), H. R. HALL describes the excavations of the Egyptian Exploration Fund carried on for the last two years under the direction of Professor Naville. (See *Am. J. Arch.* 1905, p. 98.) The southern portion of the amphitheatre of Deir-el-Bahari has been uncovered, and the funerary temple of one of the Menhoteps discovered. It is the oldest temple at Thebes, and the best preserved of the more ancient Egyptian temples. Large fragments of reliefs have been found which teach us much that is new about the art of the eleventh dynasty. Numerous tombs have also been found containing interesting remains. The temple is important as being mentioned in one of the texts of the twelfth dynasty. As the tomb of the king was not found in connection with the temple, it is hoped that it may yet be discovered. The reliefs are believed to be the work of the famous sculptor Mertisen, who boasts on his funerary tablet that he knew how to depict people in motion.

GIZEH.—**Excavations at the Pyramid of Cheops.**—In *Orient. Lit. Zeit.* VIII, 1905, col. 306, part of a letter from G. STEINDORFF is published, giving an account of his excavations during the last two and a half months

near the pyramid of Cheops. He has uncovered about fifty sepulchral monuments. Few mummies have been found. Most of the graves date from the third millennium before Christ, and in that period it was not customary to prepare the dead so carefully for the grave as later. No less than thirty finely executed statuettes of stone have been discovered. These represent dignitaries and officials of the empire, and male and female servants grinding grain, cooking meat, and carrying on other domestic occupations.

HERMUPOLIS MAGNA.—**A Manumission.**—A diptychon in the collection of Lord Amherst, of Hackney, is of value as illustrating a manumission,—the unique example of such a document. The date is 221 A.D. (SEYMOUR DE RICCI, *S. Bibl. Arch.* XXVI, 1904, pp. 145–152; 3 pls.)

TOUKHEL GARAMOUS.—**Silverware and Jewellery.**—Near the little town of Toukhel Garamous, in the latter part of August, some sebakh diggers found a large number of silver vases, objects of gold, and jewellery. The silver vessels were of purely Egyptian style, but the gold objects are Greek in design. One bracelet, upon which an Eros is represented in relief, is especially beautiful. One hundred and eight coins of the first Ptolemies were found. They are almost unworn, hence the treasure must have been hidden in Ptolemaic times. (MASPERO, *C. R. Acad. Insc.* 1905, pp. 535–537.)

BABYLONIA AND ASSYRIA

ASSHUR.—**Inscriptions and Graves.**—**Temple of Anu and Adad.**

—The German excavators have found many inscriptions and have examined many graves. The tombs are not monumental and have yielded no inscriptions. They are vaults, sarcophagi of various forms, brick graves, and earth graves, seven classes in all. The inscriptions are of great historical interest. A wall-decoration, consisting of a series of rosettes, is especially interesting. The Mušlala of Adarnirari I is identical with the Mušlala of Sanherib and Asarhaddon. One of the courts in the older part of Assurnazirpal's palace was called the "court of the peoples." (*Berl. Phil. W.* September 9, 1905, from *Mitteilungen der Deutschen Orientgesellschaft*, Nos. 26 and 27.) The building at the southern edge of the eastern plateau had very deep foundations. In plan it resembles closely the early Babylonian type. Remains of other buildings and of graves were found in the débris. The temple of Asshur was originally high above the street. The water-works are interesting. A second and smaller Ziggurat has been found, and inscriptions prove that this was the temple of Anu and Adad, which was rebuilt by Salmanassar II in 858 B.C. A three-pronged thunderbolt of wood sheathed with gold was found here. The palace is just east of the temple. Here a pot containing 113 unburnt clay tablets was found. The writing is of the time of Tiglathpilezar I, and consists of receipts for cattle. Many burials took place within the palace, usually several bodies in one grave, and not far below the floor. Much pottery and many other objects came to light, among them fifteen Roman imperial coins of the second century. The northern part of the city was the quarter favored by the rulers, and contained at least two palaces, three temples, and two temple-towers. (*Berl. Phil. W.* December 30, 1905, from *Mitteilungen der Deutschen Orientgesellschaft*, No. 28.)

BABYLON.—**The German Excavations.**—In the southern palace the dwelling house with a court 7.70 m. wide and 9.70 m. deep has been completely cleared, and a second similar house has been discovered. The connection between the palace court of Nebuchadnezzar and the southern palace (of Nabopalassar) has been found. The examination of the mounds called Homera, east of the Kasr, was continued in 1904 and a well-preserved theatre of Greek times was discovered. The inner city wall is somewhat further east. Documents of the time of Sardanapalus found here indicate that the wall "Ninitti-Bel" was at this point. The work at the eastern part of the southern citadel is now finished. (*Berl. Phil. W.* September 9, 1905, from *Mitteilungen der Deutschen Orientgesellschaft*, Nos. 26 and 27.)

BISMAYA.—**Very Early Remains.**—In the *Independent*, December

7, 1905, pp. 1321-1324 (4 figs.), E. J. BANKS describes some of the results of the excavations conducted by him for the University of Chicago at Bismaya, now identified with the ancient Udnunki. Dates on this site can be determined by the quality, shape, and size of the bricks used. In this way the foundations of a square tower are fixed about 4500 B.C. One entire statue and fragments of others were found. The entire statue represents the king Da-udu, or David. He is beardless, and wears a heavy stiff skirt. The statue is assigned to a date about 4500 B.C., which seems to be the time of the greatest prosperity of the city. A very early place for cremation was unearthed. Many inscribed bricks were found, which will, when deciphered, doubtless shed light upon the history of the place. Among other



FIG. 1.—THE STATUE OF DA-UDU, FOUND AT BISMAYA.

objects were a conch once used as a lamp, several imitations of this, and a number of clay balls used as missiles. (See also *Scientific American*, August 19, 1905, from which Fig. 1 is taken.)

SYRIA AND PALESTINE

Excavations in Palestine.—In *Pal. Ex. Fund, Quarterly Statement*, XXXVII, 1905, pp. 305–308, C. W. WILSON gives a summary account of the excavations conducted in Palestine during the past year. The discoveries of Professor Sellin at **Taanach** (Ta'anek) are described below. At **Megiddo** Schumacher has found some untouched tombs containing well-preserved pottery, bronze implements, scarabs and cylinders dating probably from about 2000 B.C. The German Oriental Society has excavated a number of interesting old Jewish synagogues in **Galilee**.

ACRE.—**An Ornamented Door.**—In *C. R. Acad. Insc.* 1905, pp. 344 f. (pl.), L. HEUZEY publishes a stone door from a tomb at Kefer-Yasif, not far from Acre. It is adorned with geometrical patterns, rosettes, etc., in relief. One ornament is a candlestick with nine, not seven, branches.

GAZA.—**A Samaritan Inscription.**—A Samaritan inscription, containing the greater part of the first commandment of the decalogue, has been found at Gaza with stones which may be the remains of a Samaritan synagogue. In a khan at Gaza is a Greek epitaph of a *σκριν(άριος)*. The date is 406 of Eleutheropolis, 605 A.D. A small fragment, also from Beersheba, appears to be part of an official document. (SÉJOURNÉ, *C. R. Acad. Insc.* 1905, pp. 539–542, with notes by CLERMONT-GANNEAU.)

GEZER.—**Final Report of the Excavations.**—In *Pal. Ex. Fund, Quarterly Statement*, XXXVII, 1905, pp. 186–199 and 309–327, R. A. S. MACALLISTER gives his final reports on the excavations at Gezer. The first describes the excavation of the Maccabaeian palace in the central valley of the mound. This castle contained a large pillared hall, the arrangement of the pillars in which seems to explain how it would have been possible for Samson to pull down the entire temple of Dagon by causing two of the columns to slide upon their bases. Another building in the same neighborhood seems to have been a sort of temple. Beneath it were found remains of foundation sacrifices, and in the débris were several interesting religious objects and specimens of the rare marriage scarabs of Amenhotep III. Many Egyptian seals and seal impressions were also discovered; marked weights, a beautiful lecythus, ornamented with black and red, and a small stone box ornamented with drawings. A second cuneiform tablet has been found in the same stratum in which one was discovered not long ago. It belongs to the year 649 B.C., and thus is only two years later than the former fragment. Its discovery proves that the other tablet was *in situ*. It is a deed of sale and bears the Biblical name of Nethaniah. The witnesses all bear distinctively Assyro-Babylonian names. Evidently Gezer was held by an Assyrian garrison as late as the reign of Assurbanipal. The divine name in the Hebrew proper name Nethaniah is spelled Yau, and the seal of this individual bears a lunar emblem. This new cuneiform tablet is discussed with transcription, transliteration, and translation by C. H. W. JOHNS, *ibid.* 206–210, and by A. H. SAYCE, p. 272.

In the second report Mr. MACALLISTER describes some caves on the western spur of the mound. These were excavated with flint implements

by the troglodyte aborigines and were subsequently used as tombs by the Semitic inhabitants. Unfortunately, they have been for the most part rifled of their contents by cistern diggers, but a few chambers remained intact, and numerous objects escaped the attention of the robbers. The remains found in these tombs belong to a period about 2500 B.C. The pottery belongs to the oldest Semitic group and the scarabs are all of the Egyptian middle empire. The plundering of these caves by the cistern diggers explains the frequent occurrence of middle empire scarabs in the upper strata of the mound; for when the caves were opened about 600 B.C., many scarabs were unearthened which subsequently found their way into the débris of that period. These tombs are of great historical interest, inasmuch as they show the predominance of Egyptian influence in southern Palestine about 2500 B.C.

Two other tombs have been discovered which differ from all the other tombs hitherto discovered in Gezer. The bodies are interred in built vaults, instead of in caves, and they are outstretched, instead of in a contracted position. Pottery is absent, and no religious emblems or images such as are found in other tombs appear. The bodies are decked with ornaments, and extensive deposits of silver and alabaster jars and of food are found with the bodies. These deposits are absent from the ordinary tombs. A hand mirror is also placed in each tomb. This is unknown in the ordinary Gezer tombs. MR. MACALLISTER suggests that in these tombs we at last come into contact with remains of the Philistines. The presence of iron in the tombs shows that they are not earlier than 1000 B.C., and this corresponds well with the arrival of the Philistines in Palestine. The excavations of Gezer under the present firman are now concluded. It is hoped that a new firman may be secured for a continuation of excavations on the same site.

JABAL GEHAF. — **A New Himyaritic Inscription.** — In *S. Bibl. Arch.* XXVII, 1905 (2 photographs; 2 figs.), G. U. YULE describes a military expedition to Jabal Gehaf, a mountain 7704 feet in height, several days' journey from the seacoast at Aden. Here he discovered a Himyaritic inscription which he publishes.

KHAÏFA. — **An Inscription.** — In *C. R. Acad. Insc.* 1905, pp. 345-347, L. HEUZEY publishes the following late Greek inscription: *τόπος Ναμώσα | Μαναήμου <μανα> λαμπροτάτου | κόμιτος καὶ πρεσβευτής.* The names are Jewish. The titles indicate a date later than Constantine. The inscription is on a lintel belonging to a tomb. In the tomb were remains of cloth containing gold thread, and also the fragments of a box of bone adorned with fluted columns, pilasters, and other ornaments.

MARISSA (MARÊSHAH). — **Painted Tombs.** — In *Rec. Past*, IV, October, 1905, pp. 291-307 (12 figs.), JOHN P. PETERS describes tombs at Marissa (Marêshah), especially two large chamber tombs, the walls of which are decorated with painted representations of a hunting scene, animals (real and fabulous), men and women, vases, birds, festoons, etc. Inscriptions mention dates between 196 and 119 B.C. A full account is published by the Pal. Ex. Fund. (*Painted Tombs in the Necropolis of Marissa (Marêshah)*), by John P. Peters and Hermann Thiersch. Edited by Stanley A. Cook, London, 1905.)

TELL HUM. — **German Excavations.** — The expedition to Galilee sent by the German Orientgesellschaft has begun to excavate at Tell-Hum. (*Berl. Phil. W.* September 9, 1905.)

TELL TA'ANEK. — **Excavations in 1904.** — In *Mith. d. Pal.* V. 1905, pp. 33-37, E. SELLIN gives an account of his excavations at Tell Ta'aneq in the summer of 1904. In this second campaign he had the earth sifted that had been previously excavated, and thus found two tablets with cuneiform inscriptions in addition to one previously discovered. In the vicinity of the room where the first tablet was found additional excavations brought several more tablets to light, making a total of twelve tablets that have now been found on this site. The letters all belong to the Tel-el Amarna period, and two of them are from a certain Amankhashir who commands the king of Ta'aneq to send his tribute to Megiddo. Exploratory diggings were made in other parts of the mound, confirming the theory of the chronological order of the pottery presented in the author's book on Tell Ta'aneq. A house was also discovered containing the skeleton of a mother with five children. The ornaments of the mother consist of a gold pin for the forehead, eight gold rings, two silver rings, two bronze bracelets, three small crystal cylinders, five pearls, two scarabs (one of amethyst, the other of crystal), and a silver bangle. This is the first complete set of jewellery of a Canaanitish woman that has ever been discovered. The household furniture was also intact. With this campaign the excavations at Ta'aneq are brought to an end.

THE YAFI VALLEY. — **Himyaritic Objects.** — In *S. Bibl. Arch.* XXVII, 1905, p. 184 (2 pls.), W. L. NASH describes a collection of Himyaritic objects made by Major Merewether in the lower Yafi valley. They consist of small bronze and stone figures and seals, beads, charms, and scarabs.

TELL ZANBAGHIYE. — **A New Roman Milestone.** — In *Mith. d. Pal.* V. 1905, E. SELLIN reports the discovery by the engineers of the new Haifa-Damascus railroad of a Roman milestone, bearing an inscription of the reign of Caracalla.

ASIA MINOR

ALABANDA. — **Excavations and Discoveries.** — In *C. R. Acad. Insc.* 1905, pp. 443-459 (5 pls.; 9 figs.), EDHEM BEY gives the result of his season's excavations at Alabanda in Caria. The walls, of good masonry, are visible in their entire course. The towers are partially preserved, and the position of the six or seven gates may be seen. A large rectangular granite building (36 × 26 m.) seems to have been an odeum or hall with raised seats. The theatre, also of granite, had two *diazomata*. The scene building has disappeared, at least in elevation. The theatre was probably reconstructed in Roman times. A large building, not excavated, may have been a gymnasium or a bath. In the necropolis are hundreds of granite sarcophagi; but hardly any of their inscriptions are legible. Remains of a hexastyle peripteral Doric temple, with eleven columns on the sides, were excavated on a carefully prepared terrace. A large rectangular building, 114 × 72 m. in dimensions, may have been a gymnasium or the agora. Many fragments of architectural adornments were found, among them part of a relief representing a combat of Greeks and Amazons.

EPHESUS. — **Discoveries at the Artemisium.** — In the *London Times*, August 8, 1905, is an account of the results of excavations carried on by Mr. D. G. HOGARTH in the autumn of 1904 and the spring of 1905. Little new knowledge of the temple of the fourth century is gained; but parts of

two heads and some minor fragments of sculpture will be added to the remains in the British Museum. The preceding temple, the "Croesus temple," was exactly like its successor in size and in plan. Fragments of every part of its architecture, except the architraves, have been found. The British Museum has long possessed fragments of archaic sculpture supposed to belong to a storied parapet which ran round the top of this temple. Some thirty additional fragments have now been found. The subject seems to be a combat of Amazons. No new fragments of the sculptured columns have been discovered. Below the remains of the temple of the sixth century the foundations of a much smaller temple were discovered. It was built of yellow limestone and had a marble pavement. It consisted of three halls or courts, and shows no trace of any stylobate or columns. In the centre of it, as of its successors, stood the rectangular structure supposed to have supported the cult statue. The lowest courses of the primitive base lie a metre below the limestone foundations. Evidently the limestone temple was not the earliest shrine on the site. Over two thousand small dedicated objects were found in and near the rectangular base; some of them actually under the limestone foundations. These include electrum coins of the earliest types of Miletus, Samos, Erythrae, and other neighboring cities (few of Ephesus), brooches of various kinds, the commonest being a hawk "displayed," pendants, beads, fibulae, objects of bronze, faience, ivory, crystal, glass, paste, enamelled terra-cotta, wood, and iron. Statuettes of the goddess, figures of animals, and plaques are among the most important objects. The pastes are purely Egyptian. The other objects show very early Ionic art. The date suggested is about 700 B.C. The goddess is not represented as a many-breasted idol. A silver plate, engraved on both sides in archaic Ionic characters, seems to record temple treasures.

MYTILENE. — *Inscriptions.* — In *Athen. Mith.* XXX, 1905, pp. 141-144, U. V. WILAMOWITZ-MÖLLENDORFF and F. HILLER v. GÄRTINGEN publish three inscriptions from Mytilene. The first, Θεοκρίτα | Δημητρίων | Πειριώτις, of the second century B.C., shows that Pieria, in Macedonia, was then a city. The second is a fragment of the monument of Potamon, son of Lesbos (I.G. XII, 2, 23 ff.). Apparently it relates to some festival games. The third, which can hardly be later than the first century B.C., reads (a) οἱ δεκου|ρίωνες (b) ἡ φαμλία (c) αἱ σῖνο|δοι (d) Πομπήϊε Ἑταιρίων | Χρηστὴ χαῖρε.

PHRYGIA. — *Topographical Observations.* — In *Athen.* September 2, 1905, W. M. RAMSAY describes discoveries made in 1905 between Dineir (Apameia-Celaenae) and Konia (Iconium). Eight miles from Apollonia are three milestones, one of which shows that Apollonia was in Galatia in 198 A.D. The battle between Manuel Comnenus and the Turks, in 1176, is discussed. An inscription recording a dedication by a slave Nilus *negotiator* and the village of Karbokome clears up the meaning of a whole set of inscriptions of the third century after Christ, relating to a great imperial estate. The imperial road from the colony Antioch to the colony Lystra was identified, and the Takali Dagh was identified with Dakalias.

RHODES. — *Inscribed Gravestones and Ash-chests.* — In *Athen. Mith.* XXX, 1905, pp. 147-150, A. RUTGERS VAN DER LOEFF publishes thirteen inscriptions from a necropolis in the suburb Ἁγιοὶ Ἀνάργυροι, at Rhodes. They seem to be chiefly of Hellenistic times.

LINDUS (RHODES).—The Date of the Laocoön Group.—The third report of excavations at **Lindus**, by BLINKENBERG and KLINCH, seems to fix the date of the Laocoön group. A base of statues of the priest of Athena, Philippus, and his wife, Agauris, dated in 42 B.C., is signed by Athanadoros, son of Hagesandros, who also occurs, with his brother Hagesandros, son of Hagesandros, as priest in 22 and 21 B.C. It can hardly be doubted that these are two of the artists of the Laocoön group mentioned by Pliny. Very likely the group was new when Virgil wrote the second book of the *Aeneid*, which he read to Augustus in 23 B.C. (F. HILLER V. GAERTRINGEN, *Berl. Phil. W.* November 11, 1905, col. 1454, *Arch. Anz.* 1905, p. 119.)

SEBASTOPOLIS.—Two Milestones.—In *C. R. Acad. Insc.* 1905, pp. 347–351, F. CUMONT publishes two milestones found on the road from Zileh (Zela) to Soulou-Seraï (Sebastopolis) in Pontus. The date is 231 A.D., in the reign of Alexander Severus. The restoration of the road at that time may have been due to the raid of Ardashir, the founder of the Sassanide dynasty.

SELEUCIA.—A Soldier of the Roman Fleet.—In *B. Soc. Ant. Fr.* 1905, pp. 172–175, A. HÉRON DE VILLEFOSSE publishes a Latin inscription, the epitaph of a soldier of the pretorian fleet of Misenum. It was found at Seleucia, of Pieria, and communicated by L. JALABERT.

TRALLES.—An Inscription.—In *B.C.H.* XXIX, 1905, p. 361, M. PAPPACONSTANTINU publishes a fragmentary inscription from Tralles in honor of a victor in the Olympic games. It is dated by the mention of an emperor Antoninus.

GREECE

ARCHAEOLOGICAL WORK IN GREECE AND TURKISH-GREEK LANDS IN 1904.—The Ottoman Museum at Constantinople has received an inscribed Nabatean relief and some Hebrew inscriptions from the Palestine Exploration Fund, miscellaneous Phoenician objects from excavations near **Sidon**, a large Orpheus mosaic from **Jerusalem**, and small objects from the Temple of Artemis at **Ephesus** and from the Asclepieum at **Cos**. Preliminary work has been done in excavations at **Notium**, **Clarus**, and **Aphrodisias**. (See *Am. J. Arch.* 1895, p. 344.) Local museums have been founded at **Brussa**, **Pergamon**, **Smyrna**, and **Mytilene**. Especially at Brussa important objects are thus preserved. At **Ephesus** the library is now uncovered. It has a large decorative apse and square niches for the bookcases. Below is the tomb of the founder, Ti. Jul. Celsus Polemaeanus. The double church in the harbor quarter is seen from inscriptions to date in its present form from a time not later than the beginning of Justinian's reign, and earlier still for the western half, which is now found to be the church dedicated to the Virgin, in which the Ecumenical Council was held in 431 A.D. At **Miletus** many inscribed stones have come to light in the taking down of the late Roman city wall. The Lion Harbor, the sanctuary of Apollo Delphinus, a Hellenistic burial-ground within the city limits, and the road to Didyma have been explored. Danish excavations at **Lindus** in **Rhodes** have produced evidence to settle the date of the Laocoön group in the second half of the first century B.C. (See above, p. 101.) The English, Italians, and Americans have continued their

work in **Crete**, the French at **Delos**, Mr. Vollgraff at **Ithaca** and **Argos**; the Americans have continued their work at **Corinth**. Furtwängler has been digging about the Temple of Aphrodite in **Aegina** and in **Laconia**, and has found under a church the remains of the throne of the Amyclaeen Apollo. The German Institute continued the work at **Pergamon** and carried on minor excavations at **Nisaea** and **Tiryns**. The Greeks have been restoring the Erechtheum, the temple at **Bassae**, and the Lion at **Chaeronea**, and have carried on excavations at **Epidaurus**, at the sanctuary of Zeus and the hippodrome on **Mount Lycaeus**, the Amphiareum at **Oropus**, the temple of Poseidon at **Sunium** and among the pre-Hellenic graves on **Naxos**. (*Arch. Anz.* 1905, pp. 55-57; 2 figs.)

Recent Discoveries.—In *The Independent*, August 17, 1905, pp. 379-385 (7 figs.), EDITH H. HALL describes the library building recently discovered at **Ephesus**, the early gold objects found at the Ephesian temple of Artemis, the excavations at **Pergamon**, at **Tiryns**, and in **Crete**, and announces the discovery by Mr. G. P. Stevens of the fact that the Erechtheum had two windows in its eastern wall. (See above, pp. 47-71.)

RESTORATIONS.—The Lion of **Chaeronea** has been reërected; the cella wall of the temple at **Bassae** has been in part rebuilt; the western wall of the Erechtheum at **Athens** has been in great measure restored; the restoration of the treasury of the Athenians at **Delphi** is nearly completed; and at **Olympia** two columns of the Heraeum have been set up. (*Athen. Mith.* XXX, 1905, p. 155.)

ATHENS.—**The Archaeological Congress.**—In *Ami d. Mon.* XIX, ii, 1905, pp. 99-124, CH. LENORMANT begins an illustrated report of the congress held at Athens in the spring. The addresses of H. R. H. Prince Constantin and of Professor Lambros are given in full. *Ibid.* iv, pp. 247-255, the presentation of the *Antigone* in the stadium is described.

THE NEW DIRECTOR OF THE AMERICAN SCHOOL.—Mr. Bert Hodge Hill, recently elected Director of the American School of Classical Studies at Athens, received the degree of A. B. at the University of Vermont in 1895, and that of A. M., in 1900, at Columbia University, of which institution he was a Fellow for three years (1898-1901). He was a member of the School at Athens for three years (1900-1903), during two of which he was a Fellow of the School. Since 1903 he has been Assistant Curator of Classical Antiquities in the Boston Museum of Fine Arts, and since 1904 he has also given instruction in the history of Greek art at Wellesley College and to the students of Simmons College.

BOEOTIA AND PHOCIS.—**Investigations at Various Places.**—In *Athen. Mith.* XXX, 1905, pp. 113-140 (12 figs.), G. SOTERIADES gives the results of investigations carried on in the summer of 1904 in Boeotia and Phocis. At **Chaeronea** the stream of Lykúressi is identified with the ancient Haimon, and the site of the chapel of Hagia Paraskevi is identified with that of the Heraclaeum. Here were found remains of a large Byzantine church and slight remains of a Greek temple. The inscriptions here mention Serapis, Asclepius, Hygieia, and Dionysus, but not Heracles. Near the Cephissus, at **Chaeronea**, is a prehistoric mound, evidently formed in layers at different times. At the bottom were ashes and two human skeletons; near the top was a sort of hearth, once enclosed by a wattled fence. The pottery found was of various kinds, monochrome, painted, and with incised

geometrical patterns. Some idols and a few other objects came to light here. Near **Orchomenus** a tumulus was partially excavated. In the centre was a cone of large stones. Outside of this a human skeleton was found. The central cone could not be excavated at the time, owing to the influx of water. Fragments of pottery found here are of Boeotian-Mycenaean style. Near **Wranézi**, in Lake Copais, is an ancient necropolis. A tumulus was examined, in the middle of which was a stone cairn, on a bed of sand. The objects found in several graves of this necropolis are of the geometrical period. Near **Drachmani**, in Phocis, two tumuli of the Hellenic period were investigated. They may have been erected after the two battles of the year 339-38, mentioned by Demosthenes (*De Corona*, 216). Near **Elatea** are many indications of prehistoric habitations. The site of what appears to have been a large settlement was examined and many fragments of pottery with painted and incised linear decoration were found.

CARTHAEA (CEOS). — **Excavations.** — In *B.C.H.* XXIX, 1906, pp. 329-361 (14 figs.), P. GRAINDOR describes the results of excavations carried on at Carthaea for eight weeks, in 1903. The valley northwest of the acropolis contained no important building and only two tombs, of Roman date. In the valley to the southwest a pre-Hellenic tomb, resembling those at Syra, was found. In the same valley remains of a temple, afterwards transformed into a Byzantine church, came to light. It was Doric, and its columns had nineteen channels. One Ionic column and several late columns were also found, as were also several other fragments of architecture and inscriptions. The temple appears to date from the third century B.C., and was perhaps dedicated to Demeter. The building marked DD by Brönsted, at the right of the entrance to the acropolis, seems to have been the temple of Athena, whose cult was hitherto not recorded at Carthaea. The temple was Doric, and faced the south. It belonged to the archaic period. The temple of Apollo was a Doric *templum in antis*, of about the same date as the temple of Athena. Numerous fragments of architecture and sculpture were found, among the latter several archaic draped female figures, the torso of a horse, an archaic head of Athena, a torso of Nike of the fifth century, and a torso of a free imitation of the Athena Parthenos. Twenty-four bronze coins were found, fifteen of which have legible legends. Four are Venetian. Fifteen dedicatory inscriptions are published. One of these is in archaic characters, another is a rather long dedication in honor of Marcus Aurelius and Verus.

CARYSTUS. — **Inscriptions.** — In 'Εφ. 'Αρχ. 1905, pp. 1-36, G. A. PAPABASILEIOU publishes several inscriptions from Carystus, the most important of which is an account of capital and interest on loans made by capitalists, chiefly Thebans, to citizens of Carystus in the archonship of Archestratos at Carystus, in the second quarter of the fourth century B.C. The absence of any Athenian creditors is an indication of unfriendly relations between Athens and Carystus. The rate of interest varies from 11 per cent to 14 per cent per annum. A board of "six-months' treasurers" (a term previously unknown) appears to have been a special committee. Two new numerical signs are used, 7 (= 100 drachmae) and — (= 10 drachmae). After discussing the modern survivals of several ancient names of Euboean towns, the author continues his controversy with Wilhelm (see *Am. J. Arch.* 1905, p. 211) over the *ἱερὸς νόμος* found at Chalcis.

CAVE OF PAN.—**Excavations.**—In 'Εφ. 'Αρχ. 1905, pp. 99-158 (pl. 11 figs.), K. ΡΗΘΜΑΙΟΣ publishes the sculpture found in the Cave of Pan near Phyle, consisting chiefly of small votive reliefs of the well-known type, representing Hermes, the Nymphs, and Pan. Especially worthy of note are a fragment of a relief (ca. 400 B.C.) with a fine head of Achelous, showing strong Phidian influence, and a more complicated relief representing various silvan deities, among them a group of three nymphs, which is a copy (probably of the second century B.C.) of an earlier votive relief of the end of the fifth century. Of this two other copies have been found on the Athenian acropolis, and still others on a marble amphora of the Villa Borghese, and on a *hekataion* of the Torlonia Collection. (Cf. Hauser, *Die Neuattischen Reliefs*, pl. Nos. 34, 35, 36.) Interesting on account of its rarity is a fragment of a thin marble slab engraved with the figure of a goat.

CRETE.—**PALAIKASTRO.**—**The Temple and "Minoan" Vases.**—The centre of the work in 1905 was the temple. Of this, which was of wood, little remains, but its terra-cotta decoration has been recovered, including a frieze of chariots and metopes adorned with the head of Medusa: The enclosing wall of the *temenos* has been traced, and many votive offerings found. Large numbers of pre-Hellenic vases of various classes came to light. In the neighborhood Mr. Dawkins discovered a house and various other remains belonging to the neolithic period. (R. C. BOSANQUET, *London Times*, August 5, 1905.)

DELOS.—**Discoveries in 1905.**—In *C. R. Acad. Insc.* 1905, pp. 395-397, M. HOLLEAUX mentions the discovery, in 1905, at Delos, of an inscription relating to the importation of wood and charcoal, a Latin inscription from the base of an *ex voto* of the proconsul L. Cornelius Sulla, an inscription from a monument erected by Antigonus Doson after the battle of Sellasia, three deposits of Attic coins (36 tetradrachms, 172 tetradrachms, drachms, and hemidrachms, 249 tetradrachms), dating from about 230 to about 180 B.C., and a number of mutilated statues of the second or first century B.C. The work is going on in five divisions.

Inscriptions.—The publication of the inscriptions found in 1903 (*Am. J. Arch.* 1905, pp. 112 and 352 f.) is continued in *B. C. H.* XXIX, 1905, pp. 417-573 (5 pls.; 2 figs.) by F. DÜRRBACH. All the inscriptions in this issue (Nos. 138-186) are accounts and administrative documents. Many are very fragmentary; others, *e.g.* 163, 166, 167, and 182, are very long. Nos. 138-142 belong to the time of the Attic-Delian Amphictyony, 143-181 to the time of Delian independence, 182-186 to that of the second Athenian domination. No. 138 is part of an Amphictyonic inventory, 140 contains accounts and a rent list of *ἱεραὶ οἰκίαι*, 141 a catalogue of victims and of objects of wardrobe. No. 143 is the earliest known account of the *hieropoioi* (probably 315-314 B.C.). Nos. 144, 145, 146, 156, 157, contain specifications and other provisions concerning buildings and various repairs. There are several inventories and lists of votive objects. No. 179 is an account of the expenses, for victims, prizes, etc., of the *Poseideia* and the *Eilethyaia*. No. 182, the longest inscription of all (372 lines), is an inventory of votive objects, etc., dated under the archon Phaidrias, later than 180 B.C. In *Athen. Mith.* XXX, 1905, pp. 219 f., A. WILHELM shows that the *Πανιώνιος* mentioned in the inscription No. 144, line 35, is not a building, but a *κρατήρ*.

Terra-cotta Braziers.—In *B. C. H.* XXIX, 1905, pp. 373-404 (57 figs.),

F. MAYENCE publishes some of the fragments of braziers found at Delos and discusses this whole class of utensils. The number of fragments now in the museum at Myconos is more than 850. These braziers consist of a cylindrical lower part, and on this the basin for coals. The lower part is often adorned with garlands, masks, and even entire human figures in relief. The upper part has three projections for the support of a water vessel or cooking utensil. These supports are ornamented with linear designs, flowers, bearded human heads (often those of Sileni), or animal heads in relief. The meaning of these ornaments and the ornaments of the lower part of the braziers is discussed. Many of them, if not all, may be *apotropaea*. The ancient name of these braziers is not certainly known. Probably they, and other similar utensils, were designated by various names. These braziers are assigned to the Graeco-Roman period.

Roman Coins.—At Delos 650 Roman *denarii*, struck in the name of the legions by the triumvir M. Antonius, have been found in a perfect state of preservation. (*C. R. Acad. Insc.* 1905, p. 479.)

DEMETRIAS.—**The Site and Walls.**—In *Athen. Mitth.* XXX, 1905, pp. 221-244 (pl. ; 9 figs.), C. FREDRICH describes the site and the walls of Demetrias, the city founded by Demetrius Poliorcetes, on the Gulf of Volo. The fortifications, both the city wall and those of the acropolis, are in great part preserved. Of other buildings there are few traces. Notes by A. J. B. WACE are added.

KALYVIA SOCHIOTIKA.—**Inscriptions.**—Many inscriptions found at the church of Hagia Sophia, in the village of Kalyvia Sochiotika, at the foot of Mt. Taygetus, in the Spartan plain, led v. PROTT (*Athen. Mitth.* 1904, p. 8) to regard this place as the site of the Eleusinion. Excavations conducted by A. KÖSTER and W. ALTMANN disclosed no Hellenic foundations under the Byzantine church. Fragments of honorary inscriptions of Roman date and the dedication to Demeter and Cora indicate that the ancient sanctuary was probably not far away. (*Athen. Mitth.* XXX, 1905, pp. 152 f.)

KAPAKLY.—**A Tholos Tomb.**—At Kapakly, near Volo, a tholos tomb in the plain has been partially excavated by K. Kourouniotes. It resembles those of Menidi and Dimini. There is hope that it has never been plundered. As yet only fragments of skulls, two Mycenaean glass beads, and a small piece of gold have been found in the tomb, and few fragments of Mycenaean and pre-Mycenaean pottery and an amber (?) button in the earth of the mound. (*Athen. Mitth.* XXX, 1905, pp. 153 f.)

LACONIA.—**Work of the British School.**—At Koutiphari Hellenic masonry was found, and in the neighborhood some interesting Byzantine capitals and screens were photographed, but no remains of the temple of Ino (at ancient **Thalamae**) were found. At **Geronthrae** (Geraki) a settlement of the Bronze Age was located, a new type of geometric pottery and some inscriptions were found, and arrangements were made for the publication of some archaic sculptures of a local school (sixth and fifth centuries B.C.), which have been collected by the mayor. At **Angelona**, near Monemvasia, the whole equipment of a *heroon* was found, consisting of reliefs, terra-cottas, miniature drinking cups, a bronze serpent, etc. These are to be exhibited together in the museum at Sparta. Plans of the Laconian fortresses at **Zarax** and **Epidaurus Limera** have been made. (*R. C. BOSANQUET*, *London Times*, August 5, 1905.)

MT. LYCAEUS.—**Lists of Lycaean Victors.**—In 'Εφ. 'Αρχ. 1905, pp. 161-178 (pl.), K. KOUROUNIOTES, after recounting what little is known of the Lycaean games, publishes two stelae, found in the hippodrome on Mt. Lycaeus, on which are inscribed the names of the victors in five celebrations of the games. The "events" are the same as at Olympia and follow the same order. The lists appear to be consecutive, those on the first stele showing more local Arcadian peculiarities than the later ones, the last but one being dated about 307 B.C. by the name of Λάγος Πτολεμαίου, Μακεδών, son of Ptolemy Soter, and Εὐαίνετος Σιλάνου Μακεδών, his admiral. The festivals recorded would thus be those of the years ca. 319, 315, 311, 307, and 303 B.C.

OETYLUS.—**The Edict of Diocletian.**—A fragment of the Latin version of the bilingual edict of Diocletian, which was promulgated throughout the empire in 301 A.D., has been discovered at Oetylus, on the eastern coast of the Gulf of Messene, and is interesting as showing that this place, which has kept its name unaltered from the Homeric age to the present day, was an important centre in the fourth century after Christ. (E. S. FORSTER, *J.H.S.* XXV, 1905, pp. 260-262.)

OLYMPIA.—**Erection of Two Columns of the Heraeum.**—In *Athen. Mith.* XXX, 1905, pp. 157-172 (2 pls.; 7 figs.), G. KAWERAU gives a detailed account of the erection, at the expense of Mr. Karl Schütte, of Bremen, of two columns of the Heraeum at Olympia. The columns chosen were the two nearest the southeast corner column, one on the east front and one on the south side. These columns are entire, except that some relatively small pieces had to be set in. By their erection certain details concerning the attachment of votive tablets and the metal barriers (*Gitter*) between the columns are made clearer. The appearance of the ruin is also greatly improved. Examination showed that the erection of any of the columns of the temple of Zeus, which was at first intended, is virtually impossible.

TANAGRA.—**Funerary Inscriptions.**—The following inscriptions, on gravestones at Tanagra, are published by L. BIZARD, in *B.C.H.* XXIX, 1905, p. 372 : (1) Ἀγαθοκλῆς, (2) Εὐτιούχα, (3) Πειλεκρίτα.

TENOS.—**Archaic Vases with Reliefs.**—In *R. Arch.* VI, 1905, pp. 286-291 (3 figs.), P. GRAINDOR describes and discusses some fragments of archaic vases with hand-made reliefs, found at Tenos, where they now are. They show various influences, especially geometric and Boeotian.

THERMON.—**Inscriptions.**—In the débris of the temple of Apollo at Thermon was found a hollow bronze stele bearing the text of a treaty between the Acarnanians and the Aetolians, which fixes the Achelous River as the boundary between them, and provides for political and property rights in either state of the citizens of the other, for the right of intermarriage, and for a defensive alliance, with specifications as to the nature and amount of assistance to be furnished in case of invasion. This treaty is important as evidence that neither of the two states was at this time (280-272 B.C.) subject to Pyrrhus, as has been supposed. The reverse of the same stele bears a later inscription (probably soon after 270 B.C.) recording the decision of a land-commission fixing the boundary between Oeniadae and Metropolis, which are now included in a province subject to the Aetolians. Worthy of mention among the other inscriptions found on the site are a resolution of amity with the Magnetes on the Maeander and title inscriptions on an

exedra for bronze statues of various members of the Ptolemaic dynasty, set up during the reign of Ptolemy III Euergetes, who here appears to have had four sons, only three having previously been known. (GEORGIOS SOTERIADES, *Ἐφ. Ἀρχ.* 1905, pp. 55-100; pl. 2.)

TIRYNS.—**An Early Palace.**—In January and February, 1905, L. Curtius and H. Hepding found at Tiryns, beneath the palace excavated by Schliemann, remains of an earlier palace of similar plan. The so-called "Opfergrube" in the large court proves to be a later addition to a well-preserved round altar of squared stones, coated with stucco. Its diameter was 1.80 m. It may have been the Homeric tholos. The early pottery was carefully collected and will be described in a later number. (*Athen. Mith.* XXX, 1905, pp. 151 f.)

ITALY

Archaeology in Italy in 1904.—In **Sardinia** archaic native bronzes are among the finds, and in the northwest part of the island are grotto tombs containing objects like the oldest Sicel remains. In **Sicily**, graves near **Caltagirone** show remains of all three periods, and some vases like the Villanova urns found with Mycenaean gold rings. Near **Catania** are graves of the second and third periods, and below them remains of the first period. At **San Mauro** are the remains of a palace or nobleman's residence, with older huts under it, in which an archaic inscription on a metal plate was found. At **Lentini** an archaic Greek Apollo torso was found, and at **Camarina** late Greek vases in poor graves. In the quarries of Santa Venera at **Syracuse** are votive niches, in one of which the plaque still remains. In the province of Bari, at **Molfetta**, are two neolithic settlements that are not continuous, and a Mycenaean settlement, while on the rocky highland of **Murge** graves have been explored by Jatta, in which are furnishings of the early iron age and of Istrian character. The burial chambers of slabs or small stones are perhaps derived from the covered *loculus*. Among the Attic and other vases found at **Pisticci** is a fine fifth-century piece, on which Eriphyle is seen at her loom. Further evidences of a sanctuary of Isis have been found at **Beneventum** and mediaeval remains at **Pistoia**. The site of **Ostra**, with baths, theatre, temple, etc., is settled by excavations. At **Norba** the coins are from the fourth century down, and on a terrace are graves of late Villanova type. The mosaic of Palestrina, which is now published, shows a column as the symbol or home of the deity. In the **Roman Forum**, in the foundations of the supposed equestrian statue of Domitian, was a stone box containing, along with the foundation deposit, some seventh-century vases which were probably dug up from old graves on the site. A large basis in front of the temple of Divus Julius is probably for an imperial statue. Sculptures found in **Rome** are an archaic female statue of a date not far from that of the 'Apollo on the Omphalos,' a headless herm marked Ennius, and seated torsos of a philosopher or orator and a poet, the latter inscribed Ζεύξις ἐποίησεν. A large imperial relief is noteworthy for the effect of perspective got by diminishing the height from almost life-size figures in the foreground to the building (temple of Quirinus?) in the background. (E. PETERSEN, *Arch. Anz.* 1905, pp 70-73.)

ESTE.—**An Oculist's Seal.**—In *Not. Scavi*, 1904, pp. 431-435 (fig.), G. GHIRARDINI describes an oculist's seal recently found at Este. It bears on four sides the man's name and the names of four different remedies, with the

diseases for which they were intended. It dates probably from the second half of the first century after Christ. Seals of this sort were used for marking medicines prepared for sale. In the territory of Este there recently came to light the tomb of a physician, surgeon, and pharmacist, with surgical instruments and prepared medicines marked with a seal of this kind.

Various Antiquities.—In *Not. Scavi*, 1905, pp. 3-10 (5 figs.), A. PROSPICINI describes antiquities recently found in Este and its neighborhood. These include a Roman mosaic pavement, beneath which was a pre-Roman pavement formed of large vase-fragments; a *situla* of the third period, made of bronze plates; two bronze bases, at least one of which served as support for a statuette; a bronze bell; and various walls and other remains which indicate the existence of important buildings in that part of Monselice which is called *Muraglie*.

FERENTO.—**A Necropolis.**—Excavations at Ferento, on the hill called Talone, have brought to light numerous remains of an Etrusco-Roman necropolis. All the tombs had been already despoiled of most of their contents. They consisted generally of rectangular chambers, having in the middle of the floor a rectangular depression, around which were the shelves for sarcophagi. In most of the tombs peperino sarcophagi were found, cut from one, or, in some cases, from two stones, and having a single stone for cover. Many small objects still remained. These included terra-cotta and bronze vases, mirrors, and fragments of candelabra; iron spearheads and an iron strigil; and a glass vase. The necropolis is of the third and second centuries B.C. (L. PERNIER, *Not. Scavi*, 1905, pp. 31-37; 2 figs.)

GALLIZIA.—**A Roman Necropolis.**—At various times objects have been found at Gallizia, near Turbigo, in the province of Milan, indicating the existence of an ancient necropolis. Most interesting was a large amphora, containing a bronze plate, on which was represented a warrior mounting a chariot. Systematic excavations in 1904 showed that the necropolis was Roman and not earlier than the beginning of the empire. The graves were evidently those of poor people,—probably a pastoral community. Numerous vases were found, but few objects of bronze and few ornaments. The bodies had been cremated. The urn was placed in the ground entirely unprotected or was surrounded by small stones or was placed in a square tomb formed of tiles. (S. RICCI, *Not. Scavi*, 1904, pp. 576-385.)

MOLFETTA.—**TARENTUM.**—**MATERA.**—**Prehellenic Greek Remains.**—In *Berl. Phil. W.* December 16, 1905, M. MAYER briefly describes and discusses early remains from Molfetta, Tarentum, and Matera, especially pottery resembling that found by Soteriades in Boeotia and Phocis (*Athen. Mith.* XXX, 1905, pp. 113 ff.; see above, p. 102). Evidently visitors came from the east to Lower Italy in Mycenaean and pre-Mycenaean times.

NORBA.—**Walls, Terraces, Coins, and Sculptures.**—In *Not. Scavi*, 1904, pp. 403-423 (13 figs.), L. SAVIGNONI and R. MENGARELLI give an account of excavations at Norba and in its neighborhood in 1903. An effort to find the necropolis of Norba was without result, excepting the discovery of the mediaeval cemetery of Ninfa. In the town of Norba, near the temple of Juno, many votive objects were found,—heads, figurines, vases, and coins. Northeast of the temple of Juno a reservoir was found, and near the Porta Signina, a large cistern. A careful study was made of

the terraces supported by polygonal walls on the hill above the Abbey of Volvisciolo. This system of terraces evidently constituted a town, thus built for the purpose of defence. Vase-fragments showed that it was not later than the first age of iron. On one of the terraces a tomb was found, containing complete vases, fibulae, and ornaments. The tomb is coeval with those of Caracupa, and represents a similar population, which is earlier than that of the settlement of the terraces.

L. CESANO (*ibid.* pp. 423-430) describes the coins found in the course of the work.

Ibid. pp. 444-457 (19 figs.), G. MORETTI describes the sculptured fragments found in the excavations. These are nearly all of terra-cotta. In the excavation of the temple of Diana statuettes of Cupid were found, in a more or less fragmentary condition; also a statuette of Aphrodite of a type hitherto unknown for terra-cotta. There was also a fragment of a terra-cotta frieze, with remains of a female figure, possibly a Victory. A vase-fragment was inscribed with the name of Diana. In the excavation of the temple of Juno many architectural fragments and statuettes were found; also a female head, wearing a diadem, possibly a representation of Juno. There were also figurines formed of thin bronze plates, and black vases. Sculptured travertine fragments of the Christian Church were found.

OSTIA.—**Inscribed Water-pipe and Dolia.**—Lead water-pipes have recently been found at Ostia between the theatre and the temple of Vulcan. One was inscribed with a formula hitherto unknown: *rei publicae colonorum Ostiensium*. (G. GATTI, *Not. Scavi*, 1905, fasc. 4, p. 84.) Thirty-five *dolia* set in the floor, to contain grain, have been found. Many are patched with lead. Twenty-three have legible marks of capacity,—28½ to 47 *amphorae*. (G. GATTI, *B. Com. Roma*, XXXIII, 1905, pp. 111-112.)

PALESTRINA.—**The Calendar of Verrius Flaccus.**—A new fragment of the calendar of Verrius Flaccus has been found in the imperial forum of Praeneste at Palestrina. It contains four fragmentary lines referring to the festival of Quirinus on the 17th of February, and a fifth line referring, possibly, to the *feriae Fornacalium* on the 18th. (A. SBARDELLA, *Not. Scavi*, 1904, pp. 393-395.) O. MARUCCI (*ibid.* pp. 395-397) discusses the meaning of the fragment, and gives two restorations. He refers the last line to the *feriae stultorum*, occurring on the same day as the festival of Quirinus.

Terra-cottas and Other Objects.—Near Palestrina various ancient objects were found during the winter of 1904-5. From tombs of various periods came cinerary urns of tufa, containing mirrors and vases. In the same place were found many other mirrors, as well as coins, strigils, fibulae, etc.; also many sepulchral *cippi*, some inscribed with names. From a very ancient temple in this neighborhood came thirty small terra-cotta statuettes, fragments of others, vases, and ornamental terra-cottas belonging to the decoration of the temple. (G. GATTI, *Not. Scavi*, 1905, pp. 122-123.) A. PASQUI (*ibid.* pp. 124-127; 4 figs.) describes the terra-cotta fragments of the temple. Two slabs symbolize the passage of souls to the lower world; unarmed warriors, accompanied by piper and augur, are represented riding in chariots. There were also fragments of large reliefs and several heads of statues, one of which represented Helios. The heads indicate artistic ability more highly developed than that shown in the frieze.

POPULONIA. — **Attic Vases and Other Objects.** — In *Not. Scavi*, 1905, pp. 54-70 (9 figs.), L. A. MILANI describes ancient objects found during the past few years in clandestine excavations on the site of Populonia. These include many terra-cotta and bronze vases, bronze utensils, and gold jewellery. A red-and-white-figured *crater* represents a fight between Greeks and Trojans and, possibly, the fate of Troilus. The most important discovery occurred toward the end of the year 1903, when there were found in the locality of S. Cerbone, at Porto Baratti, a group of Etruscan bronzes and two red-figured *hydriae* decorated with gold. These are the best examples yet found of the type represented by the vase of Meidias in the British Museum. The two vases form a pair, the pictures representing the same myth, the apotheosis of Phaon, son of Apollo; in one he is still on earth, in the other he is being taken up to the sky. On the first vase he is called Phaon; on the second, Adonios. The pictures show the direct influence of Phidias and Polygnotus and are probably copied from two wall pictures of the time of Pericles.

POMPEII. — **Houses, with Paintings, one of which refers to the Origin of Rome.** — In *Not. Scavi*, 1905, pp. 85-97 (2 figs.), A. SOGLIANO describes a house (Reg. V, Ins. 4) excavated at Pompeii during the months from December, 1902, to March, 1903. The house contains sixteen rooms. The outside walls are of irregular pieces of limestone and scoriae, with regular blocks of limestone or tufa at the corners. In front, besides the principal entrance, there is also an entrance to what was probably a stable. The front is covered with rough white plaster, and has a high plinth of brick. There are several *graffiti*, two of which give the Latin alphabet in confused order. At the left of the main entrance is a painting of Mercury; at the right, a ship, with sails set, sailors, and fish in the water. At the entrance are limestone pilasters. The iron hinges of the doors are still *in situ*. An iron lock containing the key was found. On either side of the entrance passage is a seat. The atrium was, possibly, entirely roofed; there is no *impluvium*. There were stairs from the atrium to the second story and another flight from a room at the rear of the atrium. Opening from the atrium are a triclinium, with traces of wooden couches, chambers with wall paintings representing chiefly animals, an *apotheca*, and a kitchen and *latrina*. The kitchen has a chimney of terra-cotta and a painting of serpents and altar. In the rear of the house is a large enclosed garden, with permanent triclinium enclosing a table with fine marble top. In a large room at the rear of the house was the only Pompeian picture which refers to the origin of Rome (see *Am. J. Arch.* 1905, p. 480). The picture has been removed to the Naples Museum.

Ibid., pp. 128-138 (3 figs.), A. SOGLIANO continues his description of excavations at Pompeii from December, 1902, to the end of March, 1906. A large part of the house at the northwest corner of Reg. V, Ins. 4, has been cleared. The outside walls are of *opus incertum*, covered with stucco, with a high red plinth. The painted inscriptions and *graffiti* on the outside of the house were published in *Not. Scavi*, 1902, pp. 211 f., and pp. 399 f. The walls of the *fauces* are decorated with pictures of birds. The atrium is Tuscan, and almost square, with a drain running from the *impluvium* under the *fauces* to the street. On one side of the *impluvium* is a marble table supported by the figure of an animal. Close by is a cistern, the edge of its

terra-cotta *puteal* being supported by four Caryatides. On one wall of the atrium is a picture of Mercury, with *omphalos* and serpent at his feet. Wooden stairs led from the atrium to an upper story. In the front of the house is a *triclinium*; this has a floor of *opus signinum*, with a rectangular space of white mosaic in the centre, surrounded by an ornamental border. There is only one *ala*, which evidently communicated with the kitchen, not yet excavated. The walls of the *tablinum* are decorated with figures representing the four seasons. At the back of the house is a *viridarium*; in this is a cistern, which, by means of a pipe still well preserved, caught the water from the roof of a neighboring house.

ROME.—The Excavations in the Forum.—*Röm. Mith.* XX, 1905, pp. 1-119 (4 pls.; 52 figs.), contains a full account of excavations in the Forum, 1902 to 1904, by CHR. HÜLSEN, who includes brief reviews of recent literature on the Forum.

Prehistoric Tombs in the Forum.—In *Not. Scavi*, 1905, pp. 145-193 (81 figs.), G. BONI gives a minute description of the contents of prehistoric tombs recently opened in the Roman Forum. All but one were trench tombs and, in most cases, still contained fragments of the skeleton; in the only one which represented the custom of cremation, the cinerary urn was enclosed in a *dolium*, which was buried in a circular hole. The contents of the tombs were very abundant. Besides numerous vases, there were fibulae of various sorts, bronze and iron bracelets, amber earrings, a necklace of amber and glass, bronze finger-rings, and other ornaments.

A Sepulchral Chamber with a Relief.—On the Via Salaria, in excavations for the new Corso di Porta Pinciana, a well-preserved sepulchral chamber was found under the pavement of a columbarium previously explored. In this chamber were found numerous sepulchral inscriptions, complete or fragmentary, one of which names a place hitherto unknown in the topography of Rome, — the *lucus Feroniae* evidently connected with the sanctuary of Feronia in the Campus Martius. There were also many vases and lamps. The most interesting feature of this chamber was a small shrine on the wall opposite the entrance; a part of the front of this was formed by a terra-cotta slab, on which a theatrical scene was represented. Elsewhere, in the work on the new street, other sepulchral inscriptions have been found. (G. GATTI, *Not. Scavi*, 1905, pp. 12-19; 2 figs.) G. E. RIZZO (*ibid.* pp. 19-24; fig.) describes and briefly discusses the terra-cotta relief found in the sepulchral chamber. The slab is well preserved, the colors are bright. It shows the scene wall of a theatre with Corinthian pilasters at the sides, and a frieze at the top. Three doors are represented, with elaborate architectural details. On each side of the central door are two Ionic columns, supporting entablature and pediment. Between these architectural members and the frieze at the top of the relief are tripods, *hermae*, and a Nereid mounted on a sea animal. Five persons are represented on the stage, — at the right, a man; in the centre, a woman leading a child; at the left, a young man and a young woman, evidently the chorus. The last two wear no masks or *cothurni*. The relief is probably Roman work of the early empire, and is a copy of a Hellenistic original. The scene possibly represents Andromache, when she is told that the Greeks have decided to kill Astyanax, and the play is, perhaps, the *Aichmalotides* of Sophocles.

Sculptures in Recent Excavations.—In *Cl. R.* XIX, 1905, pp. 328–330, THOMAS ASHBY, Jr., reports the discovery of a building near S. Stefano Rotondo, probably the *Castra Peregrina*. Some inscriptions and brick stamps were found here, and two interesting fragments of sculpture: a life-size marble head resembling that of the Eros of St. Petersburg (*Lex. Myth.* I, 1355), and a plaster head of a bearded Heracles, about three feet in height, decorated with color and gilding. The discovery of early pre-Roman remains at Norba is also reported.

The Museum Baracco.—The collection of ancient sculptures presented by Baron Giovanni Baracco to the city of Rome is exhibited in a building erected for the purpose by the giver on the Corso Vittorio Emanuele, near the Ponte S. Angelo. The building and the sculptures are briefly described by F. BRUNSWICK, *Berl. Phil. W.* September 16, 1905, coll. 1197–1199. The sculptures number nearly two hundred, for the most part works of Greek art, with a few Babylonian, Assyrian, Egyptian, Etruscan, and Roman specimens. The quality of the collection is admirable.

Various Minor Discoveries.—The following minor discoveries in and near Rome are reported by G. GATTI: Near the church of S. Stefano Rotondo, a marble base, bearing a fragmentary Greek inscription. Near the Cavalleggeri gate, a cinerary urn, with sepulchral inscription. On the Via Portuense, five or six miles from Rome, a block of travertine, with a votive inscription of the *aerarii*. On the Via Salaria, a cinerary urn with sepulchral inscription. (*Not. Scavi*, 1904, pp. 365–367.) In Via di St. Stefano Rotondo, seven tombs, having brick walls and tiled roof. Near the Cavalleggeri gate, fragmentary statues and architectural fragments. In Via Portuense, more than fifty tiled tombs, nearly all in a damaged condition. In the same place, in the vineyard of the Marquis Pellegrini, the Jewish cemetery has come to light, discovered in 1602, but the site of which was afterwards forgotten; fragmentary inscriptions were found here. In Via Salaria, three sepulchral inscriptions. (*Ibid*, 1904, pp. 390–392.) Under Via dei Soldati, an ancient paved road and a marble pedestal bearing a part of an inscription, which states that the statue was erected by Glabrio Faustus, consul in 438 A.D., in honor of his great-grandfather, who was probably Acilius Severus, consul in 323. On the Via Laurentina, a small marble sarcophagus, with sepulchral inscription. On the Via Salaria, seven miles from Rome, a brick tomb, containing two peperino sarcophagi; an inscription on the tomb has the name, Ti. Atronus Apollo, the gentile name being hitherto unknown. (*Ibid*, 1904, pp. 401–492; *B. Com. Roma*, XXXIII, 1905, pp. 110 f.) In Via S. Stefano Rotondo, two sepulchral inscriptions. In excavating for the new street, Corso di Porta Pinciana, extensive remains have been found of columbaria, belonging to the cemetery which followed the course of the ancient Via Salaria. The tombs are generally small and poor; they date from the end of the republic and the beginning of the empire. Numerous sepulchral inscriptions have been found, including a metrical one of six verses; also common vases and lamps. (*Not. Scavi*, 1904, pp. 436–443.) Near St. Stefano Rotondo, on the Caelian, a marble base and column; on the same spot, at greater depth, two tombs, made of tiles, containing skeletons, but nothing else. In Via Ludovico Muratori, a stairway of peperino, with enclosing walls of tufa *opus reticulatum*. At the corner of Via Collina and

Via Boncampagni, a fragment of a large sculptured frieze. In the work on the new Corso di Porta Pinciana, tombs, sepulchral inscriptions, and lamps. (*Ibid.* 1905, pp. 37-39, cf. pp. 12 ff.) On the south slope of the Quirinal, in the Via S. Agata dei Goti, at a depth of 6 m., a piece of polygonal street-paving of late date, and at a depth of 11.40 m. near by, a mosaic floor of imperial times have been found; still lower, a wall of tufa blocks. Besides fragments of columns of different marbles, reliefs, and archaic burial urns, a fragment of a sepulchral inscription came to light. The rest is in the Vatican, but the present piece has been missing since the seventeenth century. (*B. Com. Roma*, XXXIII, 1905, pp. 195-107.) Where the Viale Principessa Margherita enters the piazza inside the Porta Maggiore, an ancient brick pilaster, a brick wall, and a well of tufa *opus reticulatum* have been found. In Piazza Fiammetta, a marble fragment decorated with a male figure in high relief. On the new Corso Pinciano, a sepulchral chamber; an inscription, vases, and lamps. On Via Tuscolana, near Porta Furba, a mosaic floor, belonging to a Roman villa. (*Not. Scavi*, 1905; fasc. 3, pp. 70-72; fig.) On the Caelian, near S. Stefano Rotondo, at a depth of only 1.70 m., a piece of street paving, with an adjoining room of a private house, have been discovered in excavations for the new English hospital. The room is paved with *opus sectile* (fourth century, probably). Near this, but 3 m. deep, two tombs were found, roofed with tiles; also a small tufa sarcophagus, an inscribed cippus, a fragmentary inscription relating to the *peregrini*, etc. (*B. Com. Roma*, XXXIII, 1905, pp. 108-109.) Near S. Stefano Rotondo, architectural fragments and a part of a small statuette were found. Near the church of S. Bernardino da Siena, fragmentary vases, ancient and mediaeval. On Viale Manzoni, the pavement of an ancient street and the torso of a male statue. Near Sta. Croce in Gerusalemme, a fragment of a Christian sarcophagus, a part of a small marble fountain, a sepulchral inscription, and brick stamps. At the corner of Via Lazio and Via Lombardia, a drain of the first century. On Via Marforio, in excavation for the monument of Victor Emanuel, architectural fragments. At the corner of Via de' Coronari and Piazza Fiammetta, a fragment of an ancient Christian inscription. On Via Portuense, in the Vigna Ercole, an atrium with mosaic floor, and the peperino bases of eight columns still *in situ*; there are slight remains of the walls, which preserve traces of painting. On the new Corso di Porta Pinciana, two columbaria, containing inscriptions, vases, and lamps. One of the columbaria belonged to the freedmen and slaves of Caecilia Metella, wife of M. Licinius Crassus. (*Not. Scavi*, 1905, pp. 79-83; fig.) In Viale Manzoni, another piece of the pavement of the ancient street previously discovered; also brick walls, and two pilasters, between which is a marble sill. Between Via Lazio and Via Lombardia, a terra-cotta antefix, having in relief a woman's head between two dolphins. On the new Corso di Porta Pinciana, sepulchral inscriptions. On Via Labicana, a piece of ancient road, which probably connected the Via Labicana with the Via Praenestina; also remains of a sepulchral monument, of peperino. On Via Portuense, ancient tombs, of brick. (G. GATTI and E. GATTI, *Not. Scavi*, 1905, pp. 100-101.) Near Sta. Croce in Gerusalemme, a marble head, bearded, of mediocre style. On Via Portuense, terra-cotta antefixes, fragments of terra-cotta friezes, and a fragment of marble cornice with foliage in relief. On the Corso d' Italia, near the church of the Carmelites, sepulchral inscriptions.

On the Corso di Porto Pinciana, sepulchral inscriptions. (G. GATTI, *Not. Scavi*, 1905, pp. 141-144.)

SARDINIA. — **Various Discoveries.** — In *Not. Scavi*, 1905, A. TARAMELLI describes recent discoveries in Sardinia. At **Cagliari** in the Viale di S. Pietro the remains of a large building have come to light; it evidently faced a street, which followed about the same course as the modern street. In the same locality was found a headless statue of Dionysus, of fine marble. The writer mentions other statues of Dionysus or Pan found in Sardinia, and argues that the importance of their worship was originally due to the extensive cultivation of the vine (pp. 41-57; 7 figs.). Vase fragments and other remains of the eneolithic period have been found at **Nebida** (pp. 24-28). A prehistoric tomb — one of the so-called tombs of the giants — has been found near **Sinnai** in Sardinia. It contained fragments of pottery, a bronze spear head, and a fine bronze sword (p. 139).

SARDINIA. — **OLBIA (TERRANOVA).** — **Coins.** — A find of 871 Roman silver coins, from 268 B.C. to Caligula has been made. M. Antonius is very numerous represented. There is one coin of Juba I of Numidia, and many of the Roman families, Claudian, Caninian, Pomponian, Voconian, etc. (L. CANTARELLI, *B. Com. Roma*, XXXIII, 1905, pp. 115-116.)

SICILY. — **Recent Discoveries.** — In *Not. Scavi*, 1904, pp. 367-375 (fig.), P. ORSI describes recent explorations and discoveries in Sicily. At **Pantalica** Byzantine jewellery and gold coins have been found. At **Priolo** two catacombs have been cleared; in one were stucco decorations probably taken from a neighboring Roman villa. At **Lentini** a marble torso, perhaps of an Apollo statue, has been found; it is archaic, and probably of the early fifth century. In the necropolis of **Passo Marinaro** at **Camarina** several hundred graves have been opened; nine large red-figured vases were found, but otherwise the contents were of little importance. A Christian inscription in Greek has come to light in the catacomb of Sta. Croce at Camarina. The Greek necropolis of **Scoglitti**, near Camarina, has been explored, with slight results; the settlement dates from the end of the sixth century B.C. The area of ancient **Gela** has been explored without results. At **Licodia Eubea** tombs have been opened and a late Greek aqueduct has been studied. At **Monte S. Mauro** near **Caltagirone** have been found painted terra-cottas belonging to the architecture of a temple of the seventh or sixth century B.C.; also remains of a large house of the eighth or seventh century B.C., built on the site of a Sicel village of the first and second periods. In the same place the Greek necropolis has been explored; also, at **S. Mauro Sotto**, a Byzantine necropolis. Explorations at **Mineo** were without result of importance. At **Militello**, near Catania, Sicel tombs of the second and third periods have been opened; one tomb was of the first period. A stamped amphora has been found at **Monte Judica** in the province of Catania.

SICILY. — **COLLESANO.** — **Graves and Houses.** — Near Collesano, about fifty miles from Palermo, several ancient tombs have been discovered, and the fronts of houses with very unusual ornamentation. Signore Salinas, the director of the National Museum of Palermo, believes that these remains form a part of the ancient Paropa, mentioned by Pliny. (*Nation*, November 2, 1905.)

SICILY. — **GRAMMICHELE.** — **The Necropolis.** — The excavations

conducted by P. Orsi near Grammichele, province of Catania, are fully described by him in *B. Paleon. It.* XXXI, 1905, pp. 96-133 (36 figs.). The necropolis proved of unusual interest in the form of the graves, and the quantity of objects in bronze. By the labors of Orsi knowledge of the bronze and transition periods in Sicily has been greatly enriched, and the museum at Syracuse now has a large collection of articles in bronze, fibulae, armillae, knives, etc. Unique among Orsi's finds are bronze cylinders and tubes, also a spindle (?).

VARIOUS MINOR DISCOVERIES.—Pigs of bronze discovered near **Frontone** are discussed by M. RELLINI, with chemical analysis, in *B. Paleon. It.* XXXI, 1905, pp. 13-18. Among many other bronze objects from the tombs at Sta. Lucia, **Görz**, near Trieste, is a unique *crepitaculum*, ornamented, and mounted on a slender handle. (*B. Paleon. It.* XXXI, 1905, pp. 71-72; 1 fig.) A sepulchral inscription recently discovered at **Milan** is noteworthy for the formula *dis deabus Manibus*; and for a *vale* and an *ave* to left and right of the inscription. (L. CANTARELLI, *B. Com. Roma*, XXXIII, 1905, p. 113.)

The following minor discoveries are reported in *Not. Scavi*: Remains of an ancient building of peperino have been uncovered at **Albano Laziale**; also the pavement of a branch of the Via Appia. (1904, pp. 392-393.) A fine marble urn has been found near **Benevento**, containing coins of the Augustan period. (1905, p. 73.) In recent excavations in the Roman amphitheatre of **Bolsena**, the arch of one of the large gates has been uncovered, and a part of the passage under the arena has been cleared. (1905, p. 12.) A collection of 228 imperial coins has been found at **Castelletto Stura** in northern Italy. All are of the period 252 to 270 A.D., and all but two are small bronzes. (1904, pp. 361-365.) Several Samnite tombs have been opened at **Capracotta** in Samnium. They contained bracelets and other ornaments of bronze, iron spearheads, etc. (1904, pp. 397-400; 3 figs.) The head of a colossal marble statue, probably of an empress of the first century, has been found at **Cingoli**. (1905, pp. 53-54.) At **Cinto Caomaggiore** in the province of Venetia a collection of about four thousand coins of the late republic and early empire has been found. Coins of Julius Caesar, Antony, and Augustus are most numerous. The latest is of the year 15 after Christ. (1905, p. 53.) At **Corneto Tarquinia** a tomb of the fifth century B.C. has been opened in which was a picture of a banquet, painted on the tufa wall. The picture has been sawed off and deposited in the Museum at Florence. (1905, p. 78.) A milestone has been found at **Falerone**, bearing an inscription of Magnus Maximus, of the years 387-388. (1904, pp. 389-390.) Two tombs, not earlier than the fourth or fifth century A.D., have been found near **Genzano di Roma**. (1905, p. 121.) A large sarcophagus of Greek marble, with sepulchral inscription, has been found at **Legnaro**, near Padua. (1905, pp. 29-31.) A sepulchral inscription of republican period has been found at **Lugo**. (1904, p. 435.) Several fragmentary inscriptions have been found in or near **Modena**. (1904, pp. 385-387.) A collection of Greek silver coins has been found at **Morcone** in Apulia. (1905, pp. 193-194.) A collection of thirty-two bronze coins of the empire has been found near **Quaregna**. (1905, p. 75.) Two sepulchral inscriptions—one pagan, the other Christian—have been found at **Ravenna** in the church of S. Apollinare in Classe. (1905, p. 11.) In the church of

S. Vitale a sepulchral inscription and another fragmentary inscription have come to light. (1905, p. 99.) An Etruscan tomb has come to light at **Sette-piazze**, near Orvieto. It is hollowed out of a block of tufa and contained numerous vases, nearly all of bucchero. (1904, pp. 388-389.) Near **Tivoli** an inscription has been found, containing the names of various freedmen of the *gens Laenia*. (1904, p. 403.) A brick-lined tomb containing two caskets of lead has been found at **Turin**. In niches in the walls there were glass vases and terra-cotta lamps. The tomb dates from the third or fourth century. (1904, pp. 355-360; 5 figs.) Near **Velletri** a collection of votive offerings has been found, consisting of parts of the human body and domestic animals, of terra-cotta. These objects belonged, probably, to the temple of the Sun and the Moon, said to have existed here. (1905, p. 40.) Various objects have recently been found in the province of **Venetia**. These include sepulchral inscriptions, brick stamps, and vases. An ornamental pin and other objects found near **Bagnarola** indicate the diffusion of the ancient Venetian civilization. (1904, pp. 353-355.) At **Vinovo** a tomb has been found and, near by, ancient weapons and a glass vase, probably taken from the tomb at an earlier time. (1904, pp. 375-376.) A Roman tomb of the early empire containing vases and a lamp has been found at **Zola Predosa** in northern Italy. (1904, pp. 387-388.)

SPAIN

ARCHENA.—**Objects of Celtiberian Art.**—SEÑOR ENRIQUE SALAS, of Archena in Murcia, has recently discovered numerous objects, principally jugs and vessels of the Celtiberian era, in red and black clay. One of these—apparently a cinerary urn—bears a representation of three warriors, of whom one, a footman, carries a shield and spear; a second, a horseman, bears a dart; and the third is lying on the ground, wounded by a spear. This scene, both in drawing and technique, recalls the archaic styles of the Cypriote and other ancient Greek ceramics; and in general the newly found *figúlia* show close connection with the east. (*Athen.* October 14, 1905.)

MÉRIDA.—**Statue from the Mithraeum.**—A headless statue from the Mithraeum at Merida (Emerita) is published by F. CUMONT in *C. R. Acad. Insc.* 1905, pp. 148-151 (fig.). A nude standing male figure, on whose breast is the mask of a lion, is enfolded by a serpent. The Mithraic Kronos is represented. Beside him is a rock, with some attribute. The rock may be the *petra genetrrix*.

FRANCE

AISNE.—**A Bronze Oenochoe.**—A bronze oenochoe, found in 1840 in the canal of the Aisne and now in possession of the Countess G. de Germiny, is published by Count O. COSTA DE BEAUREGARD in *B. Soc. Ant. Fr.* 1905, pp. 157-160 (pl.). Where the handle joins the body of the vase is a fine head of Medusa.

ALISE-SAINTE-REINE.—**Proposed Excavations.**—On the 18th of September, 1905, a conference of archaeologists was held on this site of the ancient Alesia, and it was decided to make a systematic excavation of the spot, only superficially explored under Napoleon III. (*Chron. d. Arts*, September 23, 1905; p. 250; *R. Arch.* VI, 1905, pp. 345-348, from the *Temps*, September 21, 1905.)

ÉVREUX.—**Letters concerning Statues in the Museum.**—In *B. Soc. Ant. Fr.* 1905, pp. 109–112, H. OMONT communicates two letters dated in October, 1840, describing the discovery of the bronze statues of Jupiter and Apollo now in the museum at Évreux.

MARSEILLES.—**Egyptian Flints.**—In *C. R. Acad. Insc.* 1905, pp. 423–441 (12 figs.), Dr. CAPITAN and the Abbé ARNAUD D'AGUEL describe a series of Egyptian flint objects found on an island (Riou) near Marseilles. Below them were neolithic deposits, above them Ligurian pottery, then Greek, then Roman pottery. Apparently Egyptians visited this place in neolithic times or, at any rate, before the Ligurians.

Pottery with Mycenaean Decoration.—In *C. R. Acad. Insc.* 1905, pp. 383–387, G. VASSEUR describes specimens of pottery found on the plateau of Baou-Roux, near Simiane, in the neighborhood of Marseilles. This resembles pottery found near Narbonne and in Spain. It is attributed to the twelfth century B.C. and is probably of Iberian manufacture. The name Ibero-Mycenaean is proposed.

MEAUX.—**A God with a Sack.**—In the cabinet Dassy, at Meaux, is a rude high relief representing a seated, beardless, draped person with rudimentary horns who holds a large sack. This is published by G. GASIES (*R. Ét. Anc.* IX, 1905, pp. 372–374; fig.).

NARBONNE.—**Early Pottery.**—In *C. R. Acad. Insc.* 1905, p. 283, is an abstract of a report by H. ROUZAUD on investigations in the necropolis of Montlaurès, at Narbonne. About eight hundred graves, all violated, were found. Fragments of pottery, identical with that found by Paris and Engel in Spain, indicate that commerce between Gaul and Spain existed before the sixth century B.C.

PARIS.—**Small Antiquities.**—In excavations in 1904 at the corner of the Rue d'Ulm and the Place du Panthéon various small Gallo-Roman objects were found, including several bronze coins with effigies of Augustus, Nero, and Domitian, and a bronze vase containing seventy-three small coins extending from Gallienus to Probus. A small Roman bronze bust of Venus and a Jewish epitaph of the thirteenth century were found at the same place. (CH. MAGNE, *B. Soc. Ant. Fr.* 1905, pp. 135–140; fig.)

The Statue of Gudea.—There is now exhibited in the Louvre the statuette—perhaps about a third the size of life—representing Gudea, of which the body was discovered by De Sarzec and the head by his successor, Captain Croz. An examination of the monument leaves no possible doubt that the head and the body were originally connected; but what principally strikes one about it is the extreme disproportion of the two parts. The likeness between this and the statue known as No. 1 in the Cairo Museum is extraordinary, and leads to the conclusion that it must be the result of conscious imitation. (*Athen.* August 19, 1905.)

Cretan Painting in the Louvre.—The Cretan painting acquired by the Louvre in 1904 (*Am. J. Arch.* 1905, p. 362) is described and published by A. HÉRON DE VILLEFOSSE in *B. Soc. Ant. Fr.* 1905, pp. 147–151 (fig.), who suggests that it may have come originally from Cnossus. Two fragments of libation tables from the cave of Psychro and some further Cretan objects are also mentioned.

A Manuscript of Boissard.—In *C. R. Acad. Insc.* 1905, pp. 544–555, CH. HUELSEN describes and discusses a small folio manuscript, with draw-

ings, by J. J. Boissard, in the Bibliothèque Nationale. It is of some importance as an aid in determining the value of parts of his work. *Ibid.* p. 559, Huelsen adds that in a manuscript recently acquired by the Bibliothèque Nationale (a fragment of an autobiography of Boissard) it is stated that his *volumen inscriptionum* was not destroyed when many of his other belongings were burned.

GERMANY

THE REICHS LIMESKOMMISSION IN 1904.—Of the final publication, parts 21–23 of Section B, which deals with the military posts (*castralla*), appeared during the year, and substantial progress was made on many other parts. Although the field work was supposed to be finished, it was found necessary to conduct further excavation in the fort at Urspring, near Ulm in the Swabian Alps, as this border region between Upper Germany and Rhaetia is important for the history of the Roman occupation. This fort was in use from the time of Domitian until about the year 155 or 160. A large unknown fort with both earth-wall and stone-wall periods was discovered at Westernbach, not far from Ohringen, and this suggests the possible existence of other unknown positions. (E. FABRICIUS, *Arch. Anz.* 1905, pp. 109–112).

MAINZ.—**A Plate with Oculist's Stamp.**—In *B. Soc. Ant. Fr.* 1905, pp. 141–143, E. ESPÉRANDIEU records (after Körber) the discovery at Mainz of a plate of "Samian" ware on which is stamped the inscription *L. Jul(i) Senis cro|cod(es) ad aspritu(dinem)*, practically identical with one in the British Museum. The plate was evidently stamped by an oculist with his seal. A new oculist's seal (the 220th to date) is reported from Mainz, giving the name *A. Olius Mar(...)*.

AUSTRIA-HUNGARY

ARCHAEOLOGY IN AUSTRIA IN 1904.—The only noteworthy discovery during the year was on the long uninhabited island of Brioni Grande, off Pola, where remains of villas and temples of the time of Augustus and other early emperors were found. (*Arch. Anz.* 1905, p. 101. See *Am. J. Arch.* 1905, p. 130.)

ARCHAEOLOGICAL DISCOVERIES IN HUNGARY IN 1904.—At Aquincum (Buda-Pest) and various other places in Pannonia, remains of Roman streets, buildings, and graves have been found, with coins and small objects of silver, iron, bronze, pottery, etc., but not many inscriptions. The stone piers of a Roman bridge over the Szamos have come to light at Dés in Dacia (Transylvania). (G. VON FINÁLY, *Arch. Anz.* 1905, pp. 101–102.)

ANTHROPOLOGICAL DISCOVERIES IN 1904.—In *Mith. Anth. Ges.* XXXV, 1905, pp. [22]–[40] are reports (with 11 figs.) on anthropological discoveries in Austria-Hungary in 1904. *Ibid.* p. [4] f. (fig.) the continuation of excavations in the cave "Jama pod Kalem," near Nabresina, where prehistoric remains, chiefly of bone, have been found, is reported.

DALMATIA.—**AEQUUM (NEAR SPALATO).**—**An Honorary Inscription.**—An inscription of Hadrian's time in honor of Cn. Julius Severus is of interest in connection with a previously discovered inscription in the same province. (L. CANTARELLI, *B. Com. Roma*, XXXIII, 1905, p. 117.)

VIENNA. — **An Exhibition of Locks and Keys.** — An exhibition of locks and keys of the Roman, Gothic, renaissance, and baroque periods, chiefly from private collections, was held in Vienna in April-May, 1905. One of the Roman collections is now the property of the state. A late Roman key with bronze handle in the form of a recumbent lion or dog is described and illustrated in *Arch. Anz.* 1905, p. 151.

GREAT BRITAIN

ARCHAEOLOGY IN ENGLAND IN 1904. — During excavations on the north side of the baths at **Silchester** (Calleva) an older stamped brick was found which may belong to an imperial establishment there in the time of Nero. At **Caerwent** (Venta Silurum) many houses have been uncovered, the entire circuit of the Roman camp is traced, and near the newly found south gate an inscription has been found to Mars Lenus, Ocellus, Vellaunus, names of which the first has been known in the Moselle region, the second in northern England, and the third not at all. At **Barhill**, at the wall of Antoninus Pius, the smaller fort of Agricola within the later one of Antoninus has been traced all around and found to have only one entrance protected by long outer walls. The curious roughly finished bars of iron that have been found in several places are now identified with Caesar's *taleae ferreae* (*B.G.* V, 12) which the Britons used in trading. (F. HAVERFIELD, *Arch. Anz.* 1905, pp. 97-99; *Athen.* February 26, 1905.)

CAERWENT. — **The Excavations.** — An elaborate publication of the results of the excavations at Caerwent, by T. ASHBY, Jr., A. E. HUDD, and A. T. MARTIN is published in *Archaeologia*, LIX, i, 1905, pp. 87-124 (4 pls.; 18 figs.). The walls, gates, houses, and other buildings, as well as smaller objects found, are discussed in detail. In *Athen.* August 5, 1905, the beginning of the sixth season's work is recorded. Attention was being directed to the south gate.

LONDON. — **Roman Remains on the Site of Newgate Prison.** — In *Archaeologia*, LIX, i, 1905, pp. 125-142 (7 pls.; 3 figs.), PHILIP NORMAN describes the remains of the Roman wall and gate found in excavations on the site of Newgate prison (now removed) in 1903-1904. There was evidently a wall, moat, and gate at this point. Small objects found were of little importance.

A Roman Bath in Cannon Street. — At a depth of seventeen feet below the level of Cannon Street remains of a small Roman bath, and on the same level a small vase and a fragment of pottery, perhaps "Samian," were found. (*Athen.* November 25, 1905.)

NEWSTEAD. — **A Roman Camp.** — The excavations by the Scottish Society of Antiquaries at Newstead, near Melrose, have disclosed a Roman camp of fourteen acres, with traces of baths, ditches, ramparts, and the foundations of five barrack-like buildings 200 feet in length. The buildings are separated from each other by roads 29 feet wide, having footpaths on one side. A sixth building, 190 feet by 35 feet, is of better masonry. Behind the building is another, which may have been a storehouse. The usual rough pottery has been found, with Samian ware, and a circular brooch of pale blue enamel, with six round spots of red enamel. The coins include those of Nero, Domitian, Hadrian, Antoninus Pius, and Trajan. Other relics are a bronze stilus, iron spikes, spear head, and a section of water-pipe. The more

important finds have been sent to the Edinburgh Antiquarian Museum. The camp is much larger than any of those examined by the Antiquaries on the Antonine wall. The making of the North British Railway here in 1846 cut through an old series of burial pits, evidently Roman. Newstead may be the site of Trimontium. (*Athen.* July 8, 1905.) The membership of the Society of Antiquaries of Scotland numbers 706. The results of the excavations upon four prehistoric forts in Argyllshire and of the Roman forts at Rough Castle and at Barhill will be given in the next volume of the *Proceedings*. (*Athen.* Dec. 9, 1905.)

AFRICA

RECENT DISCOVERIES IN NORTHERN AFRICA.—A critical summary of recent publications and other information on the archaeology of Tunis and Algeria is given by A. SCHULTEN in *Arch. Anz.* 1905, pp. 73–95 (11 figs.). At **Carthage** Falbe's quadrilateral is identified with the mole built by the Carthaginians and used by Scipio as a base of operations against the city, and Scipio's dam for cutting off the entrance to the harbors with the structure whose remains are found on the sea-bottom along the shore farther south. Not far from the war harbor have been found heaps of stone missiles from balistae and terra-cotta sling bullets, the larger ones marked with Punic characters of the second century B.C. The strictly rectangular plan of the Roman colony has been laid bare and is gradually being filled in by the discovery of the buildings, which include now the theatre as well as the odeum and some of the palatial residences in the usual African peristyle form without atrium. It was a city of terraces, like Genoa. The streets running parallel with the base of the hill were much more numerous and narrower than those running up the hill. Under the terraces are galleries which may have been used as bazaars. One house contains a landscape on the wall in Roman mosaic, a style hitherto known only in the fountain niches of Pompeii. A mosaic floor giving the plan of a seaport town, perhaps Carthage itself, is unfortunately very badly preserved. Another, of the fifth century after Christ, represents a female figure with nimbus, standing between two candelabra, which may possibly be a personification of the city, rather than a Christian saint. A colossal statue of Apollo leaning on the tripod, found in the orchestra of the theatre, a bronze head of Helios (?) from one of the galleries, and a colossal mask from the outer decorations of the theatre, are to be noted. In the Punic cemetery at **Hadrumetum** was found a drinking vessel in the form of the drunken slave of comedy, with short tunic, jug, and ivy wreath. The Roman cemetery has as the prevailing type of monument a half-cylinder of masonry covered with cement, though the other varieties used in Africa are also represented, among them the underground chamber with tube for pouring in offerings. **Thugga** is an irregular and picturesque hill town with its public buildings grouped about a piazza and a piazzetta. The numerous temples are in apse form. Basins on the sides of the street leading to the temple of Caelestis may be for Oriental religious ablutions. At **Gigthis** the parts immediately adjoining the forum are laid out with strict Roman symmetry, in contrast to the surrounding quarter. There are here many small shrines consisting of hardly more than a statue of the god with a space reserved about it. A fine peristyle house with a second story and one mosaic floor has been cleared at **Bulla Regia**. A curious mosaic at **Thenae** combines the favorite marine

and chariot scenes by putting the chariots drawn by dolphins into the sea. Here and at Hadrumentum the tombs are sometimes painted on the outside. Other subjects of mosaics are Venus surrounded by playful amorette, and a Medusa head with wide-open eyes, majestic features, and snakes in the wild hair, resembling the Rondanini head and evidently apotropaic. The ship mosaic at **Ain-Medina** is conjectured to take its literary part from Suetonius's *Prata* and to be of Hadrian's time. The rare subject of Hero and Leander is found as a mosaic and in a relief from near **Zaghuan**. A relief from the newly discovered **Thabbora** represents the giants storming the pine-clad height of Olympus. A head-band ornamented in relief, from the forehead of a corpse at **Thala**, is probably an amulet. The highroad from **Gabes** to **Tebessa** with its branches has been traced. A new fort on the Limes Tripolitanus is found in the passes 12 km. northeast of **Tlallet**. It shows long use and numerous alterations. Inscriptions found along the railway to **El Kei** give the names of provincial officers and of the town **Felix Thabbora**.

In **Algeria**, the type of house common in Africa, the arrangement, size, and number of insulae and houses, especially in Trajan's colonies of veterans, have been studied. **Timgad**, one of these colonies, is on a modest scale, and the houses measure only 29 × 10 m. This city has been pretty thoroughly explored, but has yielded only five mosaic pavements. One floor of Nereids is especially well done, and one of Antiope with a tambourine pursued by Zeus disguised as a shepherd is interesting for the subject, and for the spelling in the inscription, *Filadelfis vita*. Little clay animals found in the market may be some sort of advertisement. There are nine Christian basilicas in this small town. The finest private house, that of Sertius, has a fish-pool with twenty-three compartments for breeding. The west gate is an Arch of Trajan, but not in its original form, as it has disengaged columns in front. The streets were lined with shops and decorated with colonnades in Oriental style, as were probably those of Carthage. A large building with one main apse and eight side niches is almost certainly designated by an inscription as the library, and, with those at Ephesus and Pergamon, helps to identify a similar building at Pompeii. The apse has bases for decorative statues. Inscriptions show that the grammarian Pomponianus was one of the important men of this town. The Archaeological Society of Constantine, which has just passed its fiftieth anniversary, has done much to preserve the antiquities in that neighborhood, but in Algeria as a whole the absence of laws and of official supervision permits an immense amount of destruction. An inscription from **Lambaesis** gives *apotheca* as the name of the wine cellar from which wine for libations was given out to the soldiers. An inscription from **Sitifi** joins Liber with Magna Mater and Attis, an indication of the early introduction of the Phrygian cult into half-Semitic Africa along with that of Baal and Caelestis. The ceremonial car, *carpentum*, is here found for the first time in an inscription. An early Christian cemetery near **Rusicade** is in the form of an *area* surrounded by a wall and with the mausoleum of a saint in the centre, beside which (*ad sanctos*) the dead were laid. The second part of the Archaeological Atlas of Algeria shows the great number of Roman forts that protected the settled lands from the desert tribes behind. Libyan inscriptions show that the mountain strongholds were the refuge of the Berber chieftains during the Roman occupation.

The valley of the Nasavath was thickly settled, while the coast east of Saldæ at its mouth was anciently, as now, covered only by forests. **Chullu** has Punic tombs of late Carthaginian period and other Punic rock tombs along the coast. The district north of **Cirta** (Constantine) was thickly settled. Here is the burial-place of the Lollii, built by the *praefectus urbi* Lollius. The writer discusses Gauckler's article *musivum opus* in Daremberg and Saglio's *Dict. des Antiquités*. In *Scribner's Magazine*, September, 1905, pp. 319-330 (16 figs.), D. L. ELMENDORF describes the most striking ruins at **El Djem** (Thysdrus), **Timgad** (Thamagudi), and **Tebessa** (Theveste).

ALGERIA. — **Ardjem.** — In *C. R. Acad. Insc.* 1905, pp. 249-253 (fig.), is a report by E. T. HAMY, on *ardjem* examined by Mr. E. T. Gautier in the valleys of the Sousfana and the Saoura and other antiquities of the same region. These *ardjem* were left open for successive interments. Numerous inscriptions, some of them rock-cut, were found.

BULLA REGIA. — **TIMGAD.** — **Inscriptions relating to Plautianus.** In *C. R. Acad. Insc.* A. MERLIN publishes an inscription found in 1902 at Bulla Regia and one copied at Timgad in 1905. The first mentions C. Fulvius C. f. Quir. Plautianus as *praefectus praetorio* and friend of the emperors Septimius Severus, Caracalla, and Geta (erased). The second reads: *C. Fulvio C. f(ilio) | Plaut[i]o Hor[tensiano] | c(larissimo) p(uero), filio C. | Fulvi(i) C. fil(ii), | Q(uirina) tribu, | Plautiani, | c(larissimi) v(iri), praefec(ti) | praet(orio) et ne|cessa(rii) domi|norum nn.* This gives the name of Plautianus's son and permits the conjecture that his wife was a Hortensia.

CARTHAGE. — **The Punic Necropolis.** — In *C. R. Acad. Insc.* 1905, pp. 317-327 (4 figs.), is the report by A. L. DELATTRE of his excavations in the Punic necropolis at Carthage in April and May, 1905. In a tomb of the third or fourth century B.C. an interesting series of nine terra-cotta figurines was found. Most of them represent female figures. They differ greatly in style. A bronze mirror cover, found in another tomb, has upon it a fine relief of a female head, evidently Greek work. A small urn, completely filled with crushed shells, bears in two places the inscription "Tomb of Bod-Astaroth, son of Baal-Hanno." A fine razor has engraved on one side the figure of Heracles, on the other a warrior crowned with feathers who is killing a suppliant foe.

Punic Epitaphs. — In *C. R. Acad. Insc.* 1905, pp. 168-176 (7 figs.), A. L. DELATTRE publishes eight Punic epitaphs on stone (some are fragmentary), one on a fragment of a clay urn, a specimen of five leaden paterae with the inscription *Elim*, and three characters inscribed in red on an amphora. Another Punic epitaph is published by Delattre, *ibid.* pp. 225-227 (fig.).

A Painted Sarcophagus and a Subterranean Building. — In *C. R. Acad. Insc.* 1905, pp. 482-489 (pl.; fig.), A. L. DELATTRE reports the discovery at Carthage of another painted sarcophagus and of a curious subterranean structure in two stories, with a stairway of twenty-five steps, and dark corridors. Perhaps it was a prison. Some brick stamps show that the bricks were made in Italy in the second quarter of the second century after Christ.

KEF. — **Procurator Primae Cathedrae.** — In *C. R. Acad. Insc.* 1905, p. 462, is an inscription communicated by A. L. DELATTRE: *Nepotiano, E. V. | proc. sexagenario | ab actis. | proc. centenario | primae cathedrae | ordo.*

Siccensium | civi et condecorioni | d. d. p. p. The title of *procurator ab actis* is already known, but that of *procurator centenarius primae cathedrae* is new.

EL KENISSIA.—**Sanctuary of Tanit.**—In *C. R. Acad. Insc.* 1905, p. 501, Dr. CARTON describes a sanctuary of Tanit, at El Kenissia, near Sousse. Here over six thousand objects were found in a trench with the remains of charcoal and bones. Among these objects were two hundred Punic stelae, many lamps and incense burners, three hundred vases, and interesting terra-cottas representing dedicators. Similar sanctuaries existed at Carthage, Hadrumetum, Utica, and Nora.

LAMBAESIS.—**Leptis-Lepcis.**—In *C. R. Acad. Insc.* 1905, pp. 531–533, C. CLERMONT-GANNEAU submits the text of an inscription from Lambaesis, in which the name of Leptis appears as Lepcis. This spelling is already known (see *Am. J. Arch.* 1904, p. 125) and has been discussed by Bücheler, *Rhein. Mus.* 1904, p. 638.

SÉGERMES.—**Latin Inscriptions.**—In *B. Soc. Ant. Fr.* 1905, pp. 175–180, five inscriptions from Ségernes are communicated by P. GAUCKLER. One is a dedication to Jupiter Conservator, Juno Regina, and Minerva Augusta, on a lintel, apparently from the capitol; the others are dedications from the pedestals of statues.

SOUSSE.—**The Catacombs of Hadrumetum.**—In *C. R. Acad. Insc.* 1905, pp. 504–522 (pl.; 6 figs.), the catacombs of Hadrumetum are described by the ABBÉ LEYNAUD. Remarks are added (*ibid.* pp. 501 ff.) by A. HÉRON DE VILLEFOSSE. The catacombs resemble those of Rome. The most important discoveries are simple inscriptions, painted or scratched, a representation of the Good Shepherd, a Greek inscription, and a plaster cast of a man's head of surprising realism.

THALA.—**Paganicum.**—In *C. R. Acad. Insc.* 1905, pp. 296 f., A. HÉRON DE VILLEFOSSE publishes an inscription from near Aïn-el-Menchia, some ten kilometers from Thala. It was communicated by P. GAUCKLER. The text reads: *pro salutem | domini nostri | cultores Ioris | Optimi Maximi | paganicum sum su | a pnia fecerunt | magistri V....* TVCI. The word *paganicum*, designating some public edifice, is interesting.

TIMGAD.—**The New Market.**—**The Library.**—In *Ami d. Mon.* XIX, i, 1905, pp. 145–150 (4 figs.), A. BALLU describes the market found in June, 1903, with its hemicycles, Doric columns, remains of booths and of fountains. A candelabrum of bronze is described and published. *Ibid.* ii, pp. 69–78 (2 figs.), the same writer describes the library discovered in 1901. It comprises a long portico, a court, a semicircular hall, and four smaller, rectangular rooms. In all it is 26.50 m. long and 25 m. wide. An inscription establishes its identity with great probability. C. NORMAND, *ibid.* p. 80, adds a note on the libraries at Ephesus and Pergamon.

TIMGAD.—**KHAMISSA.**—**Tables of Measures.**—In *C. R. Acad. Insc.* 1905, pp. 490–497 (pl.; 2 figs.), R. CAGNAT publishes and discusses two stone tables with hollows in them for use as standard measures. One table, found at Timgad, presents the official Roman measures; concerning those of the other, found at Khamissa, no statement can be made.

TUNIS.—**The Cave-dwellers of the Tunisian Sahara.**—In the *Pall Mall Magazine*, January, 1906, pp. 65–72, SIR HARRY H. JOHNSTON describes caves both natural and partly walled in, inhabited at present; these offer a parallel to certain cave-dwellings in southwestern United States.

UNITED STATES

BOSTON.—**Ushabtiu from the Tomb of Ua and Tua.**—Three exquisite wooden ushabtiu from the tomb of Ua and Tua, in the Valley of the Tombs of the Kings, have been lent by Mr. Theodore M. Davis to the Boston Museum of Fine Arts and are published (3 figs.) in the *Museum of Fine Arts Bulletin*, III, 6, December, 1905.

CAMBRIDGE.—**The Semitic Museum.**—The Semitic Museum of Harvard University is described by E. H. BRAITHWAITE, in *Rec. Past.* IV, 1905, August, pp. 243-251 (6 figs.).

PHILADELPHIA.—**Egyptian Antiquities.**—In *Rec. Past.* IV, 1905, September, pp. 259-266 (10 figs.), M. G. KYLE describes some of the Egyptian antiquities in the Free Museum of Science and Art of the University of Pennsylvania. These include reliefs, bronze statuettes, pottery, and other objects, from the tablet of Mena to Graeco-Egyptian painted portraits.

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL AND RENAISSANCE ART

GENERAL AND MISCELLANEOUS

PALESTINE.—**Seals of the Latin Princes.**—G. SCHLUMBERGER recently submitted to the Académie des Inscriptions some rare seals of the Latin princes of the Holy Land. The most interesting are the seal of Meilior de Ravendel, seigneur of Maraclea on the coast of Syria; that of Amaury II of Lusignan, king of Jerusalem and Cyprus, on the reverse of which appear crude representations of the Holy Sepulchre, the Tower of David, and the Temple of our Lord; the seal of Balianus II, seigneur of Neapolis in Palestine, who defended the holy city against Saladin in 1187; and the seal of John, viscount of Tripoli after 1241, bearing on the reverse the gate of Tripoli. (*C. R. Acad. Insc.* 1905, pp. 204-209; 4 figs.)

MADRID.—**A New Gerard David.**—The collection of Don Pablo Bosch contains a 'Madonna and Child resting during the Flight into Egypt,' from the hand of Gerard David. Two copies exist, one which was sold at Christie's in 1902 to Messrs. Dowdeswell, and another in the Van Ertborn collection in the Antwerp museum. The original is described and reproduced by W. H. J. WEALE in *Burl. Mag.* 1905, pp. 469-470.

BERLIN.—**Acquisitions of the Gallery.**—Dr. Bode has recently secured, at the price, it is said, of 400,000 marks, the two paintings by Simon Marmion, representing the life of St. Bertin, which belonged to the Princess of Wied. They were painted for the abbey of St. Bertin at St. Omer in Picardy. The upper portions of the pictures were at some time in their history sawed off and came into the possession of the National Gallery in 1860. (*Burl. Mag.* 1905, p. 331.)

AMSTERDAM.—**The Rembrandt Tricentennial.**—On the occasion of Rembrandt's 300th anniversary there will be published at Amsterdam a brief summary of the master's life and works by Jan Veth, as well as the first fascicle of the *Prentenbybl*, in which will be reproduced all of Rembrandt's paintings, engravings, and drawings on biblical subjects. Inscriptions will be placed on the various houses in which Rembrandt lived, and the house on Joden-Breestraat recently bought by the city will be turned into a Rembrandt museum. (*Chron. d. Arts*, 1905, p. 287.)

ITALY

FALLERONE.—The Signature of Vittore Crivelli.—In Fallerone the church of S. Fortunato contains a 'Virgin adoring the Child' which has always been attributed to Vittore Crivelli. Arduino Colasanti recently discovered the following signature on the picture: *Opus Victoris Crivelli Veneti ius | ann MCCCCXXXVIII (?) . . . Septembris*. The date is somewhat uncertain, but certainly not 1484, as given by existing documentary evidence. The interest of the discovery lies in the fact that the glass of water with the customary carnations, occurring so often in Vittore Crivelli's pictures, can no longer be considered as a substitute for his signature, as hitherto supposed, since the presence of the painted signature in this case shows that they were used merely as an artistic motif. (*Rass. d' Arte*, 1905, p. 157.)

FLORENCE.—The 'Palagio della Lana.'—This building (1308), once the home of the woollen guild, now the seat of the *Società dantesca*, has been freed from encumbering structures, restored, and roofed anew by its present tenants. At one corner a new *loggetta* has been built into it, by the architect Lusini, who has made the new addition completely consistent with the original. (I. B. SUPINO in *L'Arte*, 1905, pp. 266-270.)

Portraits of the Three Gaddi.—A painting of the end of the fourteenth century, representing the three painters Gaddi, *in busto*, has recently joined the collection of artists' portraits in the Uffizi, having been presented by the antiquary Elia Volpi. Above the busts, in letters of the period, are inscribed the names: *Taddeus Ghaddi—Gaddus Zenobii—Angelus Taddei*. (*Arte e Storia*, 1905, p. 106.)

Reconstruction of a Polyptych by Cosmé Tura.—In *Rass. d' Arte*, 1905, pp. 145-146, à propos of a small fragment of an altarpiece by Cosmé Tura, recently added to the Uffizi and representing S. Domenico, CORRADO RICCI reproduces and describes what he considers to be the other four "tavolette" of the polyptych. The centrepiece was the 'Madonna' now in the Accademia Carrara at Bergamo. This, like the Uffizi picture, has been sawed off by some previous possessor. The two flanking panels were the Uffizi 'S. Domenico' and a 'S. Antonio da Padova' now in the Louvre. The end panels were the 'St. Christopher' and 'St. Sebastian' in the Berlin Museum. All are unquestionably by the Ferrarese master and show the same original dimensions. The polyptych originally stood, as is shown by a passage in Baruffaldi, in the church of S. Luca in Borgo, near Ferrara.

An Altarpiece by Alesso Baldovinetti and Il Graffione.—Alesso Baldovinetti, in his *Ricordi*, mentions a contract made by him to paint a panel picture for a chapel (of S. Lorenzo) in the monastery of Sant' Ambrogio, and the monastery books record the payment of 479 lire to him for such a work. The picture had a tabernacle in the centre, in which was placed an ampulla containing the blood resulting from the famous 'Miracle of the Sacrament' which occurred in the monastery in 1229. The painting was to contain "four saints and angels." In 1481 Mino da Fiesole was employed by the nuns of Sant' Ambrogio to make a marble tabernacle for the relic, for the new Capella del Miracolo, just constructed, and Alesso's picture being now useless as a reliquary, he was directed to mend it and paint in the space left by the tabernacle a Nativity. Payments for this

work were made in 1484-1485 on Alesso's behalf to Giovanni di Michele Scheggini da Larciano, detto *Il Graffione*. HERBERT P. HORNE found the picture in the magazine attached to the sacristy of Sant' Ambrogio and publishes it with a reproduction in *Burl. Mag.* VIII, 1905, pp. 51-59. The opening for the tabernacle can clearly be made out. The original painting contained to the left of the opening a St. John the Baptist, to the right St. Lawrence. Below are kneeling figures of St. Catherine and St. Ambrose, with kneeling angels. Above appear the dove and adoring angels. The space originally occupied by the tabernacle now presents a kneeling Virgin adoring the Child, who lies on the ground. This scene is plainly not by the same hand as the rest of the picture, and Horne attributes the Nativity to Il Graffione, Alesso's assistant, to whom the four-fifths of the payments for it were made. In a subsequent article (*Burl. Mag.* VIII, 1905, pp. 189-196), he reconstructs the career of Il Graffione, of whom we had hitherto no authenticated work, and shows that he was the assistant rather than the pupil of Baldovinetti, being influenced more, apparently, by Pesellino and Filippino Lippi. On the basis of resemblance to the Sant' Ambrogio 'Nativity,' he assigns to him the 'Trinity' in the church of Santo Spirito in Florence.

LAMBRATE. — **A Christian Sarcophagus.** — In *Not. Scavi*, 1905, pp. 76-78, P. CASTELFRANCO describes a large Christian sarcophagus of marble found in March, 1905, at Lambrate, near Milan. The face of the sarcophagus is divided into three parts. On the left is the figure of a woman, on the right that of a man, each under an arch supported by two columns. In the centre is a representation of a sarcophagus. On one of the ends is the figure of Christ and on the other a seated figure engaged in writing. The sarcophagus is of the fourth century or later. Nothing but the skeleton was found inside.

MILAN. — **A New Picture by Giovanni Francesco da Rimini (Fifteenth Century).** — Corrado Ricci in a recent article in *Rass. d' Arte*, referring to this artist, was unable to cite more than two paintings by him, one in S. Domenico di Bologna, the other recently bought at Christie's by Mr. Salting. GUIDO CAGNOLA, *ibid.* 1905, p. 127, describes and reproduces a third work by this artist, a Madonna and Child, sitting before a tapestry sustained by two angels. The painting is now, as was also the Salting Madonna, in the possession of the antiquary Cantoni at Milan. In *Rass. bibl. dell' arte ital.* 1905, pp. 137-140, ERCOLE SCATASSA publishes documents drawn from the Archives of Urbino and illustrating in some degree the life of this artist.

NAPLES. — **A Picture by Francia.** — In a private collection in Naples there exists a painting by Francesco Francia representing S. Rocco, who stands in the foreground of a landscape filled with mountains arranged in the form of a great amphitheatre and receives the benediction of God the Father, who appears above in the clouds. It is signed *Francia Aurifaber* | MCCCCCII, and there seems to be no doubt of the signature. The S. Rocco, though scarcely a masterpiece, was copied by Simone delle Spade for his altar-piece now in the Berlin Museum. (A. COLASANTI, *Rass. d' Arte*, 1905, pp. 188-189.)

ROME. — **Catacombs.** — In *Not. Scavi*, 1905, pp. 102-120, O. MARUCCI describes the result of excavations in 1904 in the catacombs of Commo-

dilla (see *Am. J. Arch.* 1905, p. 378), and, more briefly, recent excavations in the catacombs situated between the Via Appia and the Via Ardeatina. Here inscriptions were found, mostly of the fourth century. Here, too, originally on the surface of the ground, a group of tombs has recently come to light, and a curved wall, probably of a small basilica.

A Jewish Necropolis.—In *C. R. Acad. Insc.* 1905, pp. 245-247, SEYMOUR DE RICCI reports the rediscovery, in the *vigna* called *Pellegrini Quarantotto*, on the *Monte Verde*, of the Jewish catacomb of the Via Portuensis. Many inscriptions have been found and removed to the Lateran.

Acquisitions of the Government.—The Ministry of Public Instruction recently bought from the Santini collection at Ferrara the following pictures: Cosimo Tura, 'San Giacomo della Marca Ferrarese'; Giovanni Benvenuti, 'Crucifixion'; Coltellini, 'Virgin and Child'; De' Roberti, 'St. Michael'; unknown master, 'Virgin and Child.' The combined cost of the paintings amounted to 59,000 lire. They have been deposited temporarily in the Galleria Borghese. (*Rass. d' Arte*, June, 1905, Cronaca.)

New Pictures in the Pinacoteca Vaticana.—Certain paintings preserved hitherto in the Papal Antichamber have been taken out and hung in the Pinacoteca. Among them are Bordone's 'St. George slaying the Dragon,' a small 'Virgin and Child,' wrongly attributed to Melozzo da Forlì, since it shows characteristics of the school of Pinturicchio, and a 'Madonna,' hitherto entirely unknown, which shows the forms of Lorenzo di Credi in his early period. (A. COLASANTI, *Rass. d' Arte*, 1905, p. 95.)

A New Fresco by Guido Reni.—ROBERT EISLER has discovered a hitherto unknown portion of the wall decorations painted in Scipio Borghese's palace on the Quirinal (now Palazzo Rospigliosi) by Guido Reni, of which the well-known *Aurora* is an example. The newly discovered frescoes are in a walled-up loggia which formerly looked out upon the garden of the Rospigliosi palace, and consist of groups of putti variously occupied about flower-pots. These groups are painted in spandrels dividing the lunettes of the loggia, in which are landscapes by Paul Bril, who was also the author of the bower which adorns the vault. Eisler's article in *Burl. Mag.* 1905, pp. 313-323, is accompanied by reproductions and includes notes on the history of the *putto-motif* in art.

Private Accounts of Paul III.—Certain entries in two private account books of Paul III recently acquired in Italy by F. de Navenne give interesting details, not only regarding the statues installed by that Pope in the Cortile del Belvedere, but also concerning the Last Judgment in the Sistine Chapel. It appears that Michael Angelo really began his masterpiece between April 10 and May 18, 1536, and that the execution required about five and a half years, not seven or eight, as hitherto supposed. (Communication of L. DOREZ in *C. R. Acad. Insc.* 1905, pp. 233-235.)

TURIN.—**Miniatures by Bourdichon.**—Among the manuscripts ruined by the burning of the Turin library was a translation of Appian by Claude de Seyssel, bishop of Marseilles, with two miniatures, one representing Seyssel himself, proffering his book to Louis XIII, the other the promulgation of the laws at Rome, both executed between 1511 and 1515. Fortunately, photographs of these miniatures were taken before the fire by G. CAMUS, who describes them in *L'Arte*, 1905, pp. 270-276. The flowers

occurring in the decorative borders are almost exactly the same as the flowers in those miniatures of the *Grandes Heures* of Anne of Brittany, which are the undisputed work of Bourdichon. The miniatures themselves show his hand, and one figure in the 'Promulgation of the Laws' is so like the central figure in the 'Deposition' in the triptych of Loches as to make it probable that Bourdichon was also the author of the latter work. The close resemblance between the architectural details in these miniatures and the architectonic backgrounds in Jean Fouquet's illustration of the 'Clemency of Cyrus' in the Josephus in the Bibliothèque Nationale, either bear out the hitherto accepted supposition that Bourdichon copied his master or make it likely that he collaborated in the Josephus. A peculiarity common to the *Grandes Heures* and the Turin miniatures is the picturing of the flowers and plants as if thrust through slits in the page, indicating perhaps the use of an herbarium as a model.

FRANCE

ANGERS.—A Cross reproduced in a Miniature.—In the Musée St. Jean at Angers is preserved a miniature on parchment portraying a crucifix with double cross resting upon a highly ornamented cushion. The original was probably executed between 1490 and 1520. The cross itself is finely worked with channellings, an architectural base, and ornate terminals, and the intersection of the upper cross is adorned with an enamelled *fleur de lis*. The cushion represents an arched opening, the form and border of which show Arabic influence. In the spandrels to right and left of the arch are incense-bearing angels. (L. DE FARCY in *R. Art Chrét.* 1905, pp. 259-261.)

PARIS.—Le Musée des Arts Décoratifs.—This museum has lately been installed in the Pavillon de Marsan in the Tuileries and enriched by the legacy of the collection of the late Emile Peyre, the importance of which is set forth by G. MIGEON in *Gaz. B.-A.* XXXIV, 1905, pp. 5-25. The collection is chiefly notable for its sculpture on wood. Among the pieces assigned to the fifteenth century is a money-changer's table bearing on its front panel an annunciation, and a large reading-desk, of hexagonal form, with statues in the niches of the shaft. To the sixteenth century belong a remarkable triple stall and a carved oaken door coming from a house in Rouen. Two pieces of wooden sculpture *en rond* are to be noted, both of the fifteenth century, a polychrome figure of St. John the Evangelist and another, of German origin, representing the Baptist. Modern decorative art is abundantly illustrated, two rooms being dedicated to the periods of Louis XIV and Louis XV respectively. Among the tapestries are five pieces representing scenes drawn from a romance, of capital importance, says Migeon, for the history of the art.

Acquisitions of the Louvre.—The Louvre has recently acquired four painted wooden panels with scenes from the life of St. George, the gift of the Amis du Louvre, and an ivory plaque with episodes of the Passion, a tenth-century German work, intermediate between the Romanesque and Carolingian ivories in the Mediaeval collection. (*Chron. d. Arts*, 1905, p. 190.) From the legacy of Léon Dru, the Louvre receives six Mussulman coppers, incrustated with gold and silver, and seven Persian miniatures. (*Chron. d. Arts*, 1905, p. 274.) A French 'Virgin' of the fourteenth century, coming

apparently from the region of Troyes, was recently added to the collection of Mediaeval Sculpture. (*Chron. d. Arts*, 1905, p. 317.) Among the effects of the *Exposition des Primitifs* may be counted the increase in the French department of the Renaissance. The *Maitre de Moulins* is represented by a 'Donatrix and St. Mary Magdalen,' exhibited at the Exposition by Mr. Agnew, and a small portrait of Iolanda of Savoy, presented by Mr. Walter Gay. The valley of the Rhone and Fouquet's school have a worthy representative in the 'Trinity' from the church of Bourbon near Avignon (fifteenth century), as well as in two later works, a 'St. John the Baptist' and a 'Deposition'; and a similar origin may be assumed for the triptych-wing representing a reading woman. Another important addition is the altarpiece of the Parlement de Paris, formerly in the Palais de Justice. The Spanish collection is increased by the 'Virgin giving a *dalmatica* to St. Isidore,' attributed to Luis Dalmau. Besides two pictures of the sixteenth century, presented by M. Grandidier, the Dutch collection now possesses an additional Rembrandt, a signed picture (1631), representing an old man reading, in a rustic interior, this being the earliest Rembrandt in the Louvre collection; and a small 'Portrait of a Man' by Thomas de Keyser, presented by Rudolf Kann. The Rembrandt is the gift of M. Kaempfen, who has resigned the directorship of the National Museums, being succeeded by M. Homolle. Two decorative busts (1527), from the Château de Montal, show what French civil architecture was before the intervention of the Italian artists. (JEAN GUIFFREY in *L'Arte*, 1905, pp. 290-294.)

Acquisitions of the Musée de Cluny. — The legacy of Léon Dru having been divided between the Louvre and the Musée de Cluny, the latter has acquired from this source a Franco-German chalice of the fifteenth century, two Limoges caskets of the thirteenth century, and two pieces of French sculpture belonging to the fourteenth and fifteenth centuries. (*Chron. d. Arts*, 1905, p. 274.)

Holbein's 'Portrait of a Man.' — This hitherto unidentified portrait in the Louvre may now be regarded as the likeness of John More, son of Sir Thomas. Three other portraits of him are found among the sketches which Holbein made in London, and on all of them appears the Latin note, *Johannes Morus, Thomae filius, anno 19*. The resemblance between these sketches and the Louvre portrait is not striking, but the differences may be accounted for by supposing that the Louvre portrait was painted considerably later in the young man's life. This seems to be the case, inasmuch as the remaining part of the inscription in the upper right-hand corner of the Louvre portrait reads (*aet*) AT SVE 28 1538. John More was in fact 28 years old in 1538. (A. MACHIELS, *Chron. d. Arts*, 1905, pp. 278-279.)

ROUEN. — Inscriptions on the Tympanum of the Northeast Door of the Cathedral. — A supplementary note to Louise Pillion's article in the *R. Art Chrét.* of May, 1904 (see *Am. J. Arch.* 1904, p. 500), is contributed to the same periodical, 1905, p. 265, by W. R. LETHABY. Under the scene representing Herod's feast he has discovered the word *Hic* belonging to the original inscription, which is balanced on the left side, under the Decapitation, by + *Hic caput aufertur*. The two inscriptions, taken together with certain hitherto unnoticed architectural details, go to show that the door belongs to the original work commenced after 1200.

BELGIUM

GHEENT.—A Mural Painting.—An account of the painting of the Last Supper discovered lately on a wall in an old house in the Rue de la Monnaie is furnished to the *R. Art Chrét.* 1905, pp. 265–266, by F. COPPEJANS. Christ sits at the centre of the table, St. John reposing upon His breast, and offers the communion with his right hand to Judas, who appears to hesitate, preoccupied with his evil projects. The other disciples surround the table in the usual attitudes. A rare element is introduced in the angel servitors, who bring the bread and wine, and the kitchen window in the corner, through which a third angel passes a crystal decanter. A careful copy of the painting has been made and deposited in the local museum. A drawing accompanies the article.

LIÈGE.—An International Bureau of Manuscripts.—The international Librarians' Congress, which recently met at Liège, approved a project presented by Professor Gayley of the University of California to establish in America a bureau in which should be collected plates of rarer manuscripts and dies of coins and seals, for the cheap production and dissemination of reproductions. (*Chron. d. Arts*, Sept. 9, 1905, pp. 242–243, *C. R. Acad. Insc.* 1905, pp. 479 f.)

A Signed Reliquary of the Sixteenth Century.—At the *Exposition universelle* at Liège was a reliquary in wood representing the head of St. John the Baptist in the charger, which, after having been cleaned, is now seen to bear, upon the rim of the charger, an inscription to the effect that it was made in 1508 by Jan van Weerd, *bielidesnider*. The plaque, which is a work of considerable merit, belonged to a *Compagnie de Charité pour les secours des pauvres et des prisonniers*, which is, however, of considerably later foundation than the date given above. (HELBIG in *R. Art Chrét.* 1905, pp. 289–293.)

GREAT BRITAIN AND IRELAND

LIMERICK.—A Relief of St. Patrick.—In *Reliq.* XI, 1905, pp. 274–277 (fig.), ALEXANDER MACDOUGALL describes a rude, early relief at St. Patrick's Well, near Limerick. St. Patrick is represented standing on a snake. He is dressed in a thick gown, holds the Coi'gerach, or Staff of Order, in his right hand, and a book in his left. The relief is broken. This may have happened as early as 845 A.D.

LONDON.—Acquisitions of the Victoria and Albert Museum.—From the collection of Nugent Bankes, the Victoria and Albert Museum has bought (for £500) two figures of angels ascribed by Bode to the tomb of Bartolommeo Aragazzi at Montepulciano, executed by Melozzo between 1427 and 1436. Another acquisition is a statuette, a 'Virtue,' formerly belonging to Sir J. C. Robinson. It is thought to be a fragment from the tomb of Gaston de Foix by Bambaia, although the figure cannot be recognized in the drawing for the tomb, which is also in the Museum. (Miss C. J. FFOULKES in *L'Arte*, 1905, pp. 289–290.)

An Unknown Flemish Master.—W. H. J. WEALE in *R. Art Chrét.* publishes two paintings, at present in Harris's Spanish Gallery in Conduit Street, which originally adorned the altar of a chapel in the abbey-church of Las Huelgas, near Burgos, in Castile. They are the wings of an altar-piece,

one representing the crucifixion of St. Peter, who is being questioned by the emperor and his retinue, the other the legend of St. Gerasimus. The exterior of the wings is decorated with an Annunciation and bears the date 1451. Both pictures contain a donor, the former a gentleman, the latter a lady, accompanied in each case by the same coat-of-arms. The writer considers the work to be Flemish, but is unable to assign it to any known artist.

An Identification.—The painter of the 'St. Michael slaying the Dragon,' in the collection of Mr. Wernher at Bath House (see *Am. J. Arch.* 1905, pp. 385, 386), whose signature, *Bartolomeus rubens*, was unknown, has been identified. RAYMOND CASELLAS, in *La Veu de Catalunya* (Barcelona) of August 3, 1905, shows that the signature is the Latinized form of Bartolomé Vermejo (or Bermejo, a name signifying "red," *rubens*). This painter worked in Barcelona from 1490 to 1494, and was the author of a *Pietà* in the cathedral and a 'St. Veronica' in the cathedral of Vich, near Barcelona. (H. Cook in *Chron. d. Arts*, 1905, p. 269, and *Burl. Mag.* VIII, 1905, p. 129.)

The Chigi Titian at Colnaghi's.—The portrait of Pietro Aretino by Titian, formerly in the Chigi Gallery at Rome and now in the P. and D. Colnaghi Gallery in London, is described and reproduced by ROGER FRY in *Burl. Mag.* 1905, pp. 344-347. He regards it as that one of the four portraits of Aretino painted by Titian which was owned by the engraver Marcolini, and dates it in the forties of the sixteenth century. It is a remarkable example of Titian's portraiture in maturity. Efforts are being made to acquire the picture for the national collections. Fry's attribution is however questioned by Miss C. J. FFOULKES in *L'Arte*, 1905, p. 387, who is upheld in her opinion by VENTURI, the latter giving a very disparaging criticism of the picture.

A Holy Family by Marco Palmezzano.—At the sale of the collection of Lord Tweedmouth in June, 1905, a picture was sold to Mr. Erskine which bore the signature: *Marcus palmezanus pictor foroliviensis faciebat MCCCCXXII*. It represents the Holy Family, the Virgin standing and holding the Child, who blesses the young St. John. At the left is St. Joseph, at the right a female saint, either St. Catherine or St. Margaret, and St. Dominic. The painting seems to be that previously in the collection of Sig. Pellegrino Brunetti at Forlì. (Miss C. JOCELYN FFOULKES in *Rass. bibl. dell' arte ital.* 1905, pp. 90-91.)

Lost Works by Cellini and Caradosso.—The treaty of Tolentino, with its 30,000,000 francs indemnity to be paid to Napoleon, forced Pius VI to break up, melt down, and otherwise convert into money much of the finest jewellery of the Vatican. Among the objects thus lost was the famous tiara made by Caradosso for Julius II and a morse, or cape-clasp, made for Clement VII by Benvenuto Cellini. The latter is described at length by Cellini, both in his autobiography and the *Oreficeria*, but no representation of it was known. One has now been found in the Print Room of the British Museum, among some drawings originally made by F. Bartoli and J. Gri-soni for an Englishman named John Talman. The design, representing God the Father surrounded by *putti*, in a field studded with precious stones, agrees with Cellini's description in almost every detail. On the reverse were modelled the arms of the Pope, and figures in low relief adorned the rim. The tiara of Julius II is also reproduced in the drawings, and it was from this drawing that George Vertue made the somewhat inaccurate engraving

used by Müntz in *La Tiare pontificale*, p. 73. (Rev. HERBERT THURSTON in *Burl. Mag.* VIII, 1905, pp. 37-43.)

A Crystal Biberon.—In *Reliq.* XI, 1905, pp. 196 f. (pl.), a rock-crystal biberon of the sixteenth century is published. It has a head and wings at one end, and on it is a Neptune riding a dolphin. It was recently sold at Christie's for 15,500 guineas to Mr. Charles Wertheimer.

RICHMOND.—**The Portrait of Laura de' Dianti.**—HERBERT COOK has found the original of Titian's 'Bella Schiavona,' the portrait of Laura de' Dianti, mistress and afterward wife of Alfonso d' Este, Duke of Ferrara, in Sir Frederick Cook's Gallery at Richmond. He suggests that it was the companion picture to the Duke's portrait, the original of which may be the version in the Pitti. Six other versions of the Laura exist, all of them now classed as copies by Cook. (*Burl. Mag.* 1905, pp. 449-455.)

WHESTON.—**A Wayside Cross.**—In *Reliq.* XI, 1905, pp. 197-200 (3 figs.), G. LE BLANC SMITH describes a cross, of the fourteenth century, at Wheston, Derbyshire. On one side the Crucifixion is represented, on the other the Nativity.

WINDSOR.—**Miniatures.**—In *C. R. Acad. Insc.* 1905, pp. 523-526 and 529-531, L. DELISLE describes the discovery and identification at Windsor of eleven miniatures by Jean Fouquet. They had been cut out from the second volume of the *Antiquities* of Josephus, which belongs to Mr. H. Yates Thompson. Vol. I is in the Bibliothèque Nationale. The Sobieski Book of Hours, at Windsor, is found by Mr. Warner to resemble greatly the Bedford Book of Hours. It was probably made for Margaret, daughter of John the Fearless, of Burgundy, widow of the Dauphin, Duke of Guyenne, at the time of her marriage, in 1422, to Arthur, Count of Richemont.

AFRICA

CALAMA.—**The Cross on a Pagan Statue.**—P. MONCEAUX, on behalf of R. CAGNAT, communicates to *B. Soc. Ant. Fr.* 1905, pp. 152-153, a report on a Christian inscription found at Guelma (Calama), in the province of Constantine, and a statue, probably of Apollo, found in a large nymphaeum together with a figure of Diana. Upon the breast of the Apollo is carved a monogrammatic cross. The only other known example of this Christianization of pagan figures is the bronze Eros, or youthful Dionysus, which was found in the Crimea and is now in the Hermitage at St. Petersburg. It has two monograms upon its breast, two on its back, and on a sort of belt the inscription: + Φωτῇ Κυρ(ίου) Θ(εοῦ) ἐπὶ τῶν ὑδάτων, alluding to Genesis i. 2.

ENFIDA.—**Christian Inscriptions.**—In *B. Arch. C. T.* May, 1905, pp. xviii-xx, MONCEAUX publishes ten inscriptions from the "basilica of the martyrs" at Uppenna (see *Am. J. Arch.* 1905, p. 376) and the basilica at Sidi-Habich. They are nearly all in mosaic and present some peculiarities worthy of note; for example, the formula *ic que digni sunt sic accipiant*, the mention of the unfamiliar grade of *audiens*, and of a *famulus dei eremita*.

TUNIS.—**A Seventeenth-century List of Tunisian Antiquities.**—In Latin manuscript, 8957, of the Bibliothèque Nationale in Paris, is preserved a letter from J. P. d'Ollivier to the councillor Peirese containing a description and drawings of inscriptions of Tunis. The most interesting is that described by d'Ollivier as being carved on a "quaisse de ma(r)bre," which

enclosed a "petite quaisse d'argent" containing seven small phials of glass, in which was found a small quantity of "terre noire." LOUIS POINSSOT, who publishes this interesting document in *B. M. Soc. Ant. Fr.* 1903, pp. 1-40, corrects the manuscript version of the inscription to $\text{F Hic M(emo)riae s(an)c(t)or(um) Martirum Celi (?) Anunsii (?) Sassii (?) et Minervii (?)}$. The silver casket, like others which have been found in Africa, was undoubtedly a reliquary, and the "terre noire" refers to the earth collected from martyrs' tombs on the analogy of the cult, appearing early in the Church, of earth from the Holy Land.

A Picture by a Pupil of Leonardo.—One of the few artists whom Morelli called the "real" disciples of Leonardo was Francesco Napoletano, to whom Morelli assigned a 'Virgin and Child with Sts. John the Baptist and Sebastian,' now in the Zurich museum. This attribution was confirmed recently, by the discovery of the signature *Franciczo Napolitano* on the base of the Madonna's throne. Another picture in his Leonardesque manner is the 'Madonna' in the Brera, and G. CAGNOLA (*Rass. d' Arte*, 1905, pp. 81-83) claims to have found a third in a 'Madonna' now in the collection of the Historical Society in New York. The heavy eyelids and the hair of the Virgin, as well as the pose of the Child's head, together with the lock of hair upon his forehead, seem to characterize the work as that of Francesco.

AMERICAN ARCHAEOLOGY

THE NOMENCLATURE OF AMERICAN ARCHAEOLOGY.—At the San Francisco meeting of the American Anthropological Association, in August, 1905, a committee was appointed to determine whether a better naming of specimens in American archaeology is possible, and if so, along what lines. The Committee is as follows: Professor John H. Wright, Cambridge; Mr. W. K. Moorehead, Andover, Mass.; Mr. F. W. Hodge, Washington; Mr. J. D. McGuire, Washington; Dr. C. Peabody, Cambridge (Chairman). The paper preliminary to the appointment of the Committee is printed in the *Amer. Anthropol. N. S.* VII, 1905, pp. 630-632.

THE WISCONSIN ARCHAEOLOGICAL SOCIETY.—In *Rec. Past*, IV, 1905, October, pp. 319-320, is a brief account (quoted from *Science*) of the success of the Wisconsin Archaeological Society in furthering archaeological work in Wisconsin. The legislature has passed a bill for the printing and distribution of the transactions of the Society. Field work and records are to be under the charge of Mr. Charles E. Brown.

MANDAN, NORTH DAKOTA.—**Prehistoric Mandan Remains.**—In *Rec. Past*, IV, 1905, pp. 363-367, A. T. GESNER describes remains of a Mandan village at the mouth of the river Heart, on the Missouri, five miles south of Mandan, North Dakota. There are low mounds about 3 feet in height, each situated near a circular depression 25 to 30 feet in circumference. In front is a 30-foot bank of clay facing the Missouri. From this bank were secured wood-ashes, burnt and broken bones, mussel shells, and chipped flint. Projectile points of chert and flint, fragments of decorated pottery, scrapers and knives of flint, awls and needles, fish-hooks and whistles, "chippers" and hoes of bone are scattered about, or buried in the mounds and rubbish heaps. The author characterizes the Mandans as a unique people whose provenance is unknown. An Editorial Note (p. 377) urges the importance of the preservation of the Mandan sites of that vicinity.

NORTHERN MEXICO.—**Cliff Dwellings.**—In *Rec. Past*, IV, 1905, pp. 355-361, A. H. BLACKISTON describes cliff-dwellings principally in the Sierras of Chihuahua. They consist of natural caves divided by artificial walls into cells or rooms, with floors of earth and cement where necessary, to correct natural sloping or irregularity. One of the most interesting is the so-called "Olla Cave" from the immense olla, or jar, inside. This olla is 12 feet high with a maximum diameter of 11 feet. Within this lay a deposit several feet thick of small cobs of maize from which the grain has fallen. From the floors of this cave, about 3 feet thick, came fragments of stone implements, remnants of matting, a pair of yucca-leaf sandals, and fragments of pottery and bone. The author thinks that the builders were probably not of Nahuatl stock, and that they probably were pre-Columbian by many years.

MOUNDVILLE, ALABAMA.—**Prehistoric Remains.**—In *Harper's Magazine*, January, 1906, pp. 200-210, H. NEWELL WARDLE discusses the explorations directed by Mr. Clarence B. Moore of Philadelphia in the group of mounds near Moundville, western Alabama, situated on the Black Warrior River. Of the group four are large and about sixteen smaller. The excavations are rich in copper and in articles of "ceremonial" rather than utilitarian purposes. Hair- and ear-ornaments, "gorgets," beads, and pottery are found and a stone vase of unusual form, the handles of which represent the crested wood-duck. Stone palettes with traces of paint still adhering assist in the solution of the much-discussed "gorget" problem. The author enlarges upon the symbolism of the sun and arrow design, of the antlered rattlesnake, and of the ivory-billed woodpecker, — forms represented on the pottery of the region; he alludes to the prehistoric city as the Rome of that portion of the world, justifying the title by its apparent supremacy in art.

SENECA, MISSOURI.—**Ancient Flint Quarries.**—In *Rec. Past*, IV, 1905, October, pp. 307-311 (5 figs.), W. C. BARNARD describes flint quarries near Seneca, Missouri, which were evidently worked for centuries, though at what period is not clear.

TREMPEALEAU, WISCONSIN.—**Aboriginal Features.**—In the *Wisconsin Archaeologist*, IV, ii, January, 1905, pp. 25-34, G. N. SQUIER discusses the remains in the vicinity of Trempealeau, in western Wisconsin. Of monuments there are tumuli 2 to 4 feet high and 10 to 15 feet in diameter, oval mounds 10 to 12 feet high and 40 to 50 feet long, linear embankments (one instance), and platforms. The base of the largest platform is 108 by 122 feet, the level top 65 by 80 feet, and the height 6 to 18 feet. The burials show some variety; in some the bones have been burned; the writer thinks that the variation in method points to the representation of more than one tribe and possibly in some instances to European influence. There are found projectile points, celts, discoidal stones, etc. Copper is relatively rare. Some pottery is in the author's possession. He believes that the more important constructions were long anterior to the coming of the French.

ABBREVIATIONS

Abh.: Abhandlungen. *Acad.*: Academy (of London). *Allg. Zeit.*: Münchener Allgemeine Zeitung. *Am. Ant.*: American Antiquarian. *Am. Archit.*: American Architect. *Am. J. Arch.*: American Journal of Archaeology. *Ami d. Mon.*: Ami des Monuments. *Ann. Brit. S. Ath.*: Annual of the British School at Athens. *Ann. Brit. S. Rome*: Annual of the British School at Rome. *Ann. d. Ist.*: Annali dell' Istituto. *Ant. Denk.*: Antike Denkmäler. *Anz. Schw. Alt.*: Anzeiger für Schweizerische Altertumskunde. *Arch. Ael.*: Archaeologia Aeliana. *Arch.-Ep. Mitth.*: Archäol.-epigraph. Mittheil. (Vienna). *Arch. Anz.*: Archäologischer Anzeiger. *Arch. Portug.*: O Archeologo Português. *Arch. Rec.*: Architectural Record. *Arch. Hess. Ges.*: Archiv für Hessische Geschichte und Altertumskunde. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. d. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. d. Art.*: Archivio Storico dell' Arte. *Arch. Stor. Lomb.*: Archivio Storico Lombardo. *Arch. Stor. Nap.*: Archivio Storico Provincie Napolitane. *Arch. Stor. Patr.*: Archivio della r. società romana di storia patria. *Athen.*: Athenaeum (of London).

Beitr. Ass.: Beiträge zur Assyriologie. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Berl. Stud.*: Berliner Studien. *Bibl. Éc. Chartes*: Bibliothèque de l'École des Chartes. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *B. Arch. d. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B.C.H.*: Bulletin de Correspondance Hellénique. *B. Extr. Or.*: Bulletin de l'École française de l'Extrême Orient. *B. Hist. Lyon*: Bulletin historique du Diocèse de Lyon. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. M. Soc. Ant. Fr.*: Bulletin et Mémoires de la Société des Antiquaires de France. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Soc. Yonne*: Bulletin de la Société des Sciences historiques et naturelles de l'Yonne. *B. Mon.*: Bulletin Monumental. *B. Arch. Stor. Dal.*: Bullettino di Archeologia e Storia Dalmata. *B. Com. Roma*: Bullettino d. Commissione Archeologica Comunale di Roma. *Bull. d. Ist.*: Bullettino dell' Istituto. *B. Arch. Crist.*: Bullettino di Archeologia Cristiana. *B. Paletn. It.*: Bullettino di Paletnologia Italiana. *Burl. Gaz.*: Burlington Gazette. *Burl. Mag.*: Burlington Magazine. *Byz. Z.*: Byzantinische Zeitschrift.

Chron. d. Arts: Chronique des Arts. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C.I.A.*: Corpus Inscriptionum Atticarum. *C.I.G.*: Corpus Inscriptionum Graecarum. *C.I.G.S.*: Corpus Inscriptionum Graeciae Septentrionalis. *C.I.L.*: Corpus Inscriptionum Latinarum. *C.I.S.*: Corpus Inscriptionum Semiticarum. *Δελτ. 'Αρχ.*: Δελτίον 'Αρχαιολογικόν. *D. & S. Dict. Ant.*: Dictionnaire des Antiquités grecques et romaines par Ch. Daremberg et Edm. Saglio, avec le concours de E. Pottier.

Échos d'Or.: Les Échos d'Orient (Constantinople). *'Εφ. 'Αρχ.*: 'Εφημερίς 'Αρχαιολογική. *Eph. Epig.*: Ephemeris Epigraphica.

Fundb. Schwab.: Fundberichte aus Schwaben, herausgegeben vom württembergischen anthropologischen Verein.

Gaz. B.-A.: Gazette des Beaux-Arts.

I.G.A.: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae. *Intermédiaire*: Intermédiaire de chercheurs et des curieux.

Jb. Alt. Ges. L. P.: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Arch. I.*: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jb. V. Alt. Rh.*: Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande. *Jb. Ver. Dill.*: Jahrbuch des Vereins Dillingen. *Jh. Oesterr. Arch. I.*: Jahreshefte des österreichischen archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J. Am. Or. S.*: Journal of American Oriental Society. *J. Anth. Inst.*: Journal of the Anthropological Institute of Great Britain and Ireland. *J. Br. Arch. Ass.*: Journal of the British Archaeological Association. *J. Brit. Archit.*: Journal of the Royal Institute of British

Architects. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: *Διέθνης Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας*, Journal international d'archéologie numismatique (Athens).

Kb. Gesamtver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kb. Wd. Z. Ges. K.*: Korrespondenzblatt der Westdeutschen Zeitschrift für Geschichte und Kunst. *Kunstchron.*: Kunstchronik.

Lex. Myth.: Ausführliches Lexikon der griechischen und römischen Mythologie, herausgegeben von W. H. Roscher (Leipsic, Teubner).

Mél. Arch. Hist.: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *Athen. Mitth.*: Mittheilungen d. k. d. Archäol. Instituts, Athen. *Abth. Röm. Mitth.*: Mittheilungen d. k. d. Archäol. Instituts, Röm. *Abth. Mitth. Anth. Ges.*: Mittheilungen der anthropologischen Gesellschaft in Wien. *Mitth. C.-Comm.*: Mittheilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitth. d. Pal. V.*: Mittheilungen und Nachrichten des Deutschen Palestina Vereins. *Mitth. Nassau*: Mittheilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitth. Vorderas. Ges.*: Mittheilungen der vorderasiatischen Gesellschaft. *Mon. Antichi*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Mém. Acad. Insc.*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mus. Ital.*: Museo Italiano di Antichità Classiche.

N. D. Alt.: Nachrichten über deutsche Altertumsfunde. *Not. Scavi*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuova Bullettino di Archeologia cristiana.

Pal. Ex. Fund.: Palestine Exploration Fund. *Πρακτικά: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας*. *Proc. Soc. Ant.*: Proceedings of the Society of Antiquaries.

Rass. d' Arte: Rassegna d' Arte. *Rec. Past*: Records of the Past. *R. Tr. Ég. Ass.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociacion artistico-arqueologica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos, Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Crit.*: Revue Critique. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Hist. d. Rel.*: Revue de l'Histoire des Religions. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Ép. M. Fr.*: Revue Épigraphique du Midi de la France. *R. Ét. Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Num.*: Revue Numismatique. *R. Sém.*: Revue Sémitique. *Rhein. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipsic). *S.G.D.I.*: Sammlung der Griechischen Dialekt-Inschriften. *Sitzb.*: Sitzungsberichte. *S. Rom. d. Stor. Pat.*: Società Romana di Storia Patria. *Soc. Ant. Fr.*: Société des Antiquaires de France. *Soc. Ant.*: Society of Antiquaries. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

Θρακ. Ἐτρ.: Θρακική Ἐπετηρίς, ἐτήσιον δημοσίευμα τῆς ἐν Ἀθήναις θρακικῆς ἀδελφότητος.

Voss. Zeit.: Vossische Zeitung.

Wiener Z. Morgenl.: Wiener Zeitschrift für die Kunde des Morgenlandes. *W. klass. Phil.*: Wochenschrift für klassische Philologie.

Z. D. Pal. V.: Zeitschrift des Deutschen Palestina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Assyri.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Mün. Alt.*: Zeitschrift des Münchener Alterthumsvereins. *Z. Num.*: Zeitschrift für Numismatik.

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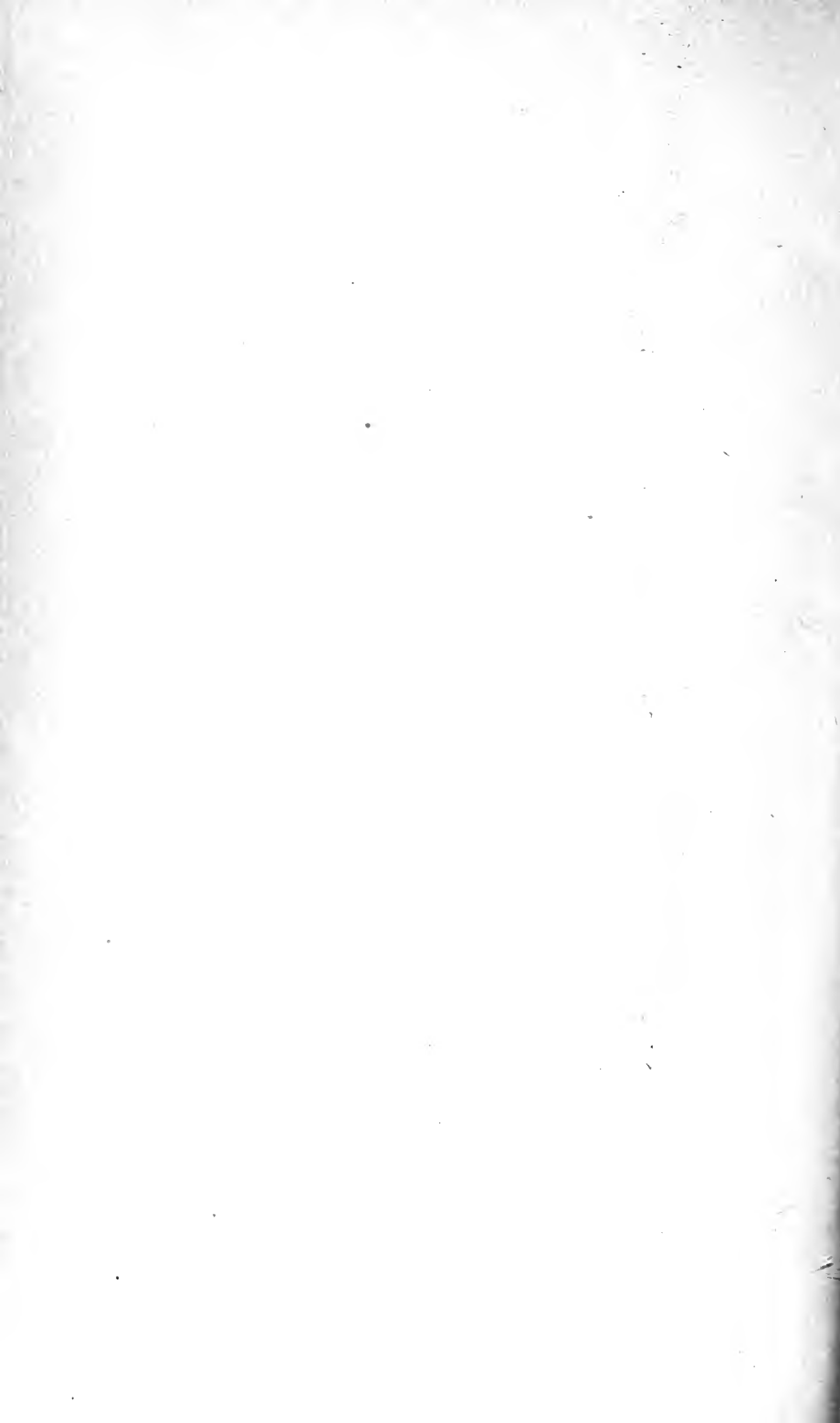
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MAGICAL FORMULAE ON LINTELS OF THE
CHRISTIAN PERIOD IN SYRIA

MOST of the Greek inscriptions of Syria, from the early part of the fourth century of the Christian era and onward, are of an apparently religious character. The same statement may be made of the Greek inscriptions of the late empire generally. Many of these are on tombs, many are on churches; the majority are on dwelling-houses; and yet even in these latter a seemingly religious element predominates.

Three years ago I discussed before the American Philological Association¹ certain Syrian inscriptions, which seemed to me to reflect the Syrian ritual of this period. But the fact that any of these inscriptions, or others, contain passages from the Church service does not explain why they were carved on buildings: much less does it account for the presence of many inscriptions which obviously have nothing to do with customary forms of worship. Moreover, I do not consider that in discussing the purpose of these inscriptions it is possible to dissociate them from the many symbols, most of them Christian symbols, crosses and the like, which abound in the same region.

Doubtless after the formal triumph of Christianity, the Christians took pride in proclaiming their religion in this way. Perhaps also the open profession of Christianity in this period gave greater security of possession to householders. Perhaps in some cases there was a genuine desire to hold the cross before men's eyes, and to propagate religion by these pious words. Probably these inscriptions and symbols oftentimes were merely ornamental, and matters of the fashion of the age,

¹ *Transactions of the American Philological Association*, XXXIII (1902), pp. 81 ff.

much like the mottoes which some people still hang upon their walls. But I believe that the main purpose of both inscriptions and symbols was either to bring good luck or to avert evil, *i.e.* evil spirits. Certainly the name of God has always been, and is now, in the East, the most potent charm against evil: so also, in the "Christian" period, the name and symbols of the Christ. Hence such symbols, and phrases containing the names of God or Christ, were carved or scratched or painted everywhere, even on the interior walls of stables, wine-presses, and shops; hence, also, the commonest place for such carving was the lintel or some part of the frame of a door or window, not only because this is the most natural place for ornament of any sort, but also because, as is well known, evil spirits, however ethereal, do not penetrate solid walls, but, like the rest of us, enter by the door or perhaps through the window.

A special form of ornamentation occurs on Syrian lintels with the greatest frequency, a form for which the name *disk* has been employed. These "disks," however, are not always circular: some are simple squares, some formed by two squares crossed, some are hexagons or octagons. They measure from six inches to two feet across, and formed a convenient frame for symbols of every sort. Most of them contain the cross in some form or other, P or X , AW , the name of God, or of Christ, Emmanuel, or the like. Some, however, contain no Christian symbols whatever, and recall rather certain of the emblems of ancient pagan gods. Common among these non-Christian "disks" are circles filled with curved lines raying from the centres, suggesting whirling spheres; also stars of five, six, or eight points. M. Schlumberger, in an article in the *Revue des Études Grecques*, V (1892), p. 87, quotes a brief passage from Alexander of Tralles (Θεραπευτικά, X, 1), which gives the following prescription for an amulet to be used as a preventative of colic, the cause of which was thought, by Alexander at least, to be the bile: "Take an iron finger-ring," he says, "and make the ring an octagon, and so write upon it $\phi\epsilon\upsilon\gamma\epsilon$, $\iota\omicron\upsilon$ $\chi\omega\lambda\acute{\eta}$ · η $\kappa\omicron\rho\upsilon\delta\alpha\lambda\omicron\varsigma$ $\sigma\epsilon$ $\zeta\eta\tau\epsilon\acute{\iota}$," *i.e.* *Flee, oh bile; the lark pursues thee.*

Evidently the shape of the amulet had something to do with its effectiveness. Another amulet, now in the Cabinet des Médailles de France,¹ contains the words 'Αναχώρι, κόλε, τὸ θιόν σε διόκει, i.e. ἀναχώρει, χωλή(?), τὸ θεῖόν σε διώκει. I do not feel certain whether τὸ θιόν means *The Deity* or *sulphur*; but in either case the bile (or something else) is directed to withdraw. Now this second amulet is in the form of an eight-pointed star, and it seems to me quite possible that some of the "disks" on the Syrian lintels, such, for example, as the octagons and the eight-pointed stars, may have had their origin in the same superstitions as these amulets. It is possible that other "disks" had their origin in symbols of pagan religion, and perhaps were used in very ancient times to protect dwellings against evil spirits and to attract the powers of good.

Certainly there is evidence that the custom of inscribing door-frames in some way is older than the Christian religion. One of the commonest formulae on lintels in Syria is the phrase Εἰς Θεὸς μόνος: *there is one God only*. On my first visit to Syria I found it in one form or another in thirty-three inscriptions; it is to be found in all collections of similar inscriptions.² Speaking of this phrase, M. Clermont-Ganneau, in the *Quarterly Statements of the Palestine Exploration Fund*, 1882, p. 26,³ says, "The Christian character of this formula it clearly demonstrated."⁴ "It is probably of Jewish origin, and must have sprung from the well-known verse (the fourth) in the sixth chapter of Deuteronomy, which contains the word יהוה אחד *Jehovah-ahad*, rendered in the Septuagint by Κύριος Εἰς, and which precedes the dissertation on the Commandments." "It is, properly speaking, the axiom of monotheism, besides which

¹ Published by Lenormant in the *Revue Archéologique*, III, 2 (1846), p. 510. Both these amulets belong probably to the first half of the sixth century.

² E.g. *C.I.G.* 8945, 9154, etc.; cf. also 8946. See also Chabot's index of Waddington's inscriptions, and note 4 below.

³ See also Clermont-Ganneau, *Recueil*, I, pp. 169 f., and *Rapports sur une Mission en Palestine et en Phénicie* (1881), pp. 21 ff.

⁴ By the examples cited from Waddington, *Inscr. Grec. et Lat. de la Syrie*, Nos. 2066, 2689, 2682, 2704, 2562 l, 2451, 2262, 2057, 2053 b, 1918.

it plays an important part in the Jewish liturgy." "It is worthy of remark that this formula is generally found inscribed above the entrance doors, as ordained in the ninth verse (with regard to the Commandments, of which it is, so to say, the preamble), 'And thou shalt write them on the posts of thy house and on thy gates.'" In fact, the Εἰς Θεός has been found on monuments distinctively Jewish or at least Jewish-Christian.¹

But whatever is the origin of this custom, the character of many of these inscriptions as formulae to avert evil is shown clearly by the following examples, some of which are still unpublished; all of them are from lintels. First, from Dêr Sambil, dating probably from the fifth century of our era:

ΧΜΓ.² Χ(ριστο)ῦ τὸ νίκος. φεύγε, Σατανᾶ:

Ch(rist) b(orn) (of) M(ary). Christ's the victory. Flee, Satan! Secondly, from Herakeh, 524 A.D.: ✠ Ὁ δεσπότης ἡμῶν Ἰ(ησοῦ)ς Χ(ριστό)ς, ὁ Υἱός, ὁ Λόγος τ(οῦ) Θ(εο)ῦ, ἐνθάδε [κ]ατοικεῖ· μηδὲν ἰστίω κακόν: *Our Lord Jesus Christ, the Son, the Word of God, dwells here: let no evil enter.* The next, from I'djâz, is really in the form of a prayer to God, and hence does not properly belong with the others; its purpose, however, is the same, and it helps to explain the meaning of those which follow. It is in eleven hexameters, of which I quote the fifth, sixth, and seventh:

Χριστὸς αἰεζώ(ι)ων λυ[σι]πήμονα χεῖρα κομίζει·
τούνεκα οὐ τρομέομι κακορρέγτοιο μηχανὰς
δαίμονος οὐδ' ἀνδρὸς στυγερὸν καὶ ἀθέσμιον ὄμμα:

*Christ, ever-living, bears (his) hand that-frees-from-ill:
therefore I fear not the machinations of evil-working
demon, nor the hateful and lawless eye of man.*

¹ See Shick, *Quarterly Statements P.E.F.*, 1887, p. 55; Clermont-Ganneau, *Recueil*, I, p. 170; also *Publications of an Am. Arch. Expedition to Syria in 1899-1900*, III, No. 25. See also my article on 'Fragments of an Early Christian Liturgy,' in *Transactions Am. Philol. Assoc.* XXXIII (1902), pp. 93 ff.

² On these letters see below, p. 145.

The next, from Sabbâ', dated 546 A.D., is unfortunately badly mutilated, so that nearly half of each of the three lines has been lost. In the centre of the lintel were two, perhaps originally three, disks, each containing a cross. My restoration of the text is as follows: ✠"Ετους ηνω', μη[νὸς Περιτίου (?) - - '. Τοῦ οἴκο]ν τούτου Κύριος διαφυλάξει τὴν ἴσ[οδον καὶ τὴν ἔξοδον]. (τ)ο(ῦ) σταυροῦ γὰρ προκιμένου οὐ'σχύ[σει ὀφθαλμὸς βάσκα]νος: *In (the) year 546 (= 546 A.D.) in (the) month Peritius (?). Of this house (the) Lord shall guard the entrance and the exit: for the cross being set before, no malignant eye shall prevail (against it).*¹ The last line is, of course, most uncertain: the words σταυροῦ γὰρ προκιμένου, however, are preserved here, and were found again on the fragments of a lintel at il-Anderîn, which also contain a disk with a cross: ✠ Σταυροῦ προ[οκ]ιμένου . . . [οὐκ ἔ]σχύ[σει. . . . Lastly, a broken lintel from 'Odjeh contains a disk with a cross in relief, and the words 'Εν ἔτι 5ψ' ἐτελέσθη. ὑπ(ό)κιμε πρὸς εὐψυχίαν τῶν ἐνθάδε κατ[οικούν-των(?)]: *In the year 706 (= 394 A.D.). I am set for the peace of those that dwell here.* I believe that the verb refers to the sculptured cross as its subject, and that the inscription is in all respects comparable to that on the golden bell found at Rome, and published by Bruzza in the *Annali dell' Istituto*, 1875, pp. 50 ff.,² Τοῖς ὀμμασιν ὑποτέταγμαι: *I am set against eyes.* Obviously the bell was a charm against the evil eye.

Now it may appear to some that, while these few examples which I have quoted are perhaps magical in character, the many other inscriptions which contain quotations from the Psalms, or combinations of quotations, such as *Lord save thy people, and bless thine inheritance*, words which appear also in the ancient Greek liturgies, or such phrases as *Lord Jesus Christ help so and so*, are genuine expressions of piety. But many of these same phrases and quotations appear in the magic

¹ Cf. Matthew xvi. 18, which is quoted in an inscription on the lintel of a church in Mu'allak, dated 606 A.D. (*Am. Arch. Exp.* III, No. 332). See also *ibid.* No. 91.

² Also in *Inscriptiones Graecae*, XIV, No. 2409, 5.

formulae preserved in the literature and on amulets. And the strangest part of it all is the incomprehensible commingling of Paganism, Judaism, and Christianity in these formulae. M. Schlumberger, in the article already mentioned, *Revue des Études Grecques*, V (1892), p. 93, quotes a number of examples of such formulae from the *Geoponica*, which is dedicated to Porphyrogenetus (Constantine VII, 911-959). First, a prescription to prevent wine from turning sour: "Write upon the casks, or upon an apple which you will then throw into the wine, these divine words (θεία γράμματα), 'O taste and see that the Lord is good.'"¹ Second, a prescription for enabling one to drink a great deal of wine without becoming intoxicated: "Repeat, when taking the first drink, this verse from Homer: 'But upon them from the heights of Ida, wise Zeus has thundered.'"² Third, a prescription to keep away snakes from a dove-cot: "Write the word Ἀδάμ (*Adam*) on the four corners of the cot." Fourth, to secure a miraculous catch of fish: "Write on a shell the words Ἰαῶ Σαβαώθ³ [*Lord of Sabaoth*], and throw it in the water."

One of the most remarkable of the amulets is that published in the *C.I.G.* IV, No. 9065. One side bears the figures of Christ upon the cross, with the Mother of Jesus, St. John, and others. Beside the figures is written, Ἰ(ησοῦ)ς Χ(ριστός)ς. π(άτε)ρ, εἰς χίρας σου παρ[α]τίθ[η]μι[ν] τὸ π(νεῦ)μά μου. Ἡ μήτηρ σου ὁ υἱός σου: *Jesus Christ. Father, into thy hands I commend my spirit! (Behold) thy mother! (Behold) thy son!* The reverse bears the legend: φεύγ' ἀπ' ἐμ[ῆς] κραδίης, δολομήχανε, φεύγε τάχιστα, φεύγ' ἀπ' ἐμῶν μελέων, ὄφι, πῦρ, . . . Χ(ριστός)ς ἀναξ κέλετέ σε φυγε[ῖ]ν ἐ[κ] τῆς λῆτμα θαλάσσης κτλ.: *Flee from my heart, thou mischief-maker, flee quickly, flee from my limbs, snake, fire! . . . Christ (the) king bids thee flee, into the depths of the sea, etc.* The words *Flee, thou mischief-maker* recall the inscription of the house at Dêr Sambil, with its *Flee*,

¹ Psalms xxxiv, 8 (in *Sept.* XXXIII, 9).

² Ἰαῶ = יהוה = (*Jehovah*) *Adonai* = (in the Septuagint) Κύριος. Ἰαῶ Σαβαώθ (θ) appears also on amulets, e.g. *Rev. d. Ét. Grecques*, V, pp. 81 f.

Satan. Another amulet from Constantinople, published by M. Schlumberger in the *Revue des Études Grecques*, V (1892), p. 77, bears about the rim of the obverse the legend [✠ Φεύγε μ-] *εμισιμένι, δίοκι σε ὁ ἄγγελος Ἀρχαφ*¹ *ς(= καὶ) Οὐριέλ· φεύγε μ-[σουμένη(?)]: Flee, hated (plague)! The angel Archaph (or Arlaph) pursues thee, and Uriel: Flee, hateful!* The rest of this face of the amulet is described by M. Schlumberger as follows: "In the field, unfortunately badly corroded, appear the three magi, with hats on their heads; behind them is a tree. They are presenting themselves before the Virgin, who is seated upon a throne and holding the Child Jesus. . . . Back of the figure of the Virgin are the words *Χριστὸς νικᾷ*, followed by certain letters now illegible. Below are the words *Ἐμμα[νουή]λ, Θε[ός]*." The names of archangels, especially the name of Michael, are found repeatedly on lintels in Syria, particularly in il-Anderin and its neighborhood. The names of Michael and Gabriel appear on the lintel of one of the doors of the great church at Kalb Lauzeh. These two names, Michael and Gabriel, are found together on amulets from Beirût and elsewhere.² Michael appears with Solomon in the inscription of a very singular amulet,³ the text of which is as follows: *Διαθήκη ἣν ἔθεντο ἐπὶ τοῦ μεγάλου Σολομῶνος καὶ Μιχαήλου τοῦ ἀγγέλου, μὴ ἄψασθαι τῆς φορούσης: Covenant which they made under the great Solomon and Michael the angel, not to touch the bearer.* The words *Χριστὸς νικᾷ*, *Christ conquers*, on the Constantinople amulet, occur frequently on the buildings, for example at Dêr Sim'ân, il-Bârah, and Serdjilla.⁴ Sometimes other, but equivalent, expressions are used in the inscriptions, such as ✠ *Νίκαε*,⁵ (*In this cross*) *conquer*; *Τὸ σημῶν τοῦτο νικᾷ*,⁶ *This sign con-*

¹ Compare another amulet found at Smyrna, and published in the same article by Schlumberger, p. 76: *φεύγε μεμισιμένι, Ἀρλαφ ὁ ἄγγελός σε δίοκι*. Both of these are thought by Schlumberger to be somewhat later than the second half of the third century of our era.

² Schlumberger, *l. c.* V, p. 83. Also Perdrizet, in *Rev. d. ét. Grecques*, XVI (1903), pp. 46 ff., where these names are joined with those of Uriel and Raphael.

³ Schlumberger, *l. c.* p. 87.

⁴ *Am. Arch. Exp.* III, Nos. 124, 201, and 219.

⁵ *Ibid.* No. 210.

⁶ *Ibid.* No. 255.

quers; Χριστοῦ τὸ νίκος,¹ *Christ's is the victory*. The meaning of these phrases is made clear by the amulets that contain such formulae as Εἰς θεὸς ὁ νικῶν τὰ κακά,² *One God who conquers the evil*. Certainly there can be no doubt that the amulets refer to the overcoming of evil spirits, or, in general, the powers of evil. The name Ἐμμανουήλ, also, which appears on the Constantinople amulet, is found similarly on lintels, once joined with Χριστὸς νικᾷ, as on the amulet³; it is found again in the disk on the lintel of the citadel of Khanâsir.⁴

But the most significant of all these amulets, in this connection, is one in the Metropolitan Museum in New York. It is described as a small object not unlike a thick nail, with a hole through it near one end, doubtless for the cord by which it was hung about the neck. The four sides bear an inscription which was published first by Dr. Isaac Hall in 1894,⁵ and discussed by Professor T. F. Wright in the following year.⁶ I have not yet been able to see the amulet myself; but I believe it should be read as follows: Ὁ κατοικῶν ἐν βοηθίᾳ τοῦ Ὑψίστου, βοήθι, | ἅγιος Κύριος, | Ἰουλιάνῳ, | τῷ δούλῳ σου, τῷ φοροῦντι: *He that dwelleth in the help of the Most High, help, holy Lord, Julianos, thy servant, the bearer*. The words ὁ κατοικῶν ἐν βοηθίᾳ τοῦ Ὑψίστου are quoted directly from the Septuagint (Psalm xc, 1). But they were also found painted on the lintel of a house in Ruwêha;⁷ they occur in an inscription found at Homs and published by M. Lammens in the *Musée Belge*, 1901, p. 291, No. 64. The rest of the inscription

¹ *Am. Arch. Exp.* III, No. 234.

² Schlumberger, *l.c.*, V, pp. 80 f. (from Beirût).

³ *Am. Arch. Exp.* III, No. 219: [Ἐμ]μανουήλ, ΧΜΓ, Χριστὸς νικᾷ.

⁴ *Ibid.* No. 318. Also in *Inscriptions of the Princeton Archaeological Expedition* in 1905, not yet published.

⁵ *Journal of the American Oriental Society*, Vol. XVI, *Appendix*, p. cxv.

⁶ *Quarterly Statements P. E. F.*, 1895, pp. 124 ff.

⁷ Waddington, 2672; *Am. Arch. Exp.* III, No. 267. The same words were also found, on a broken sarcophagus at Midjleyya (*Am. Arch. Exp.* III, No. 207), and in two Syriac inscriptions. The whole of the Ruwêha inscription is as follows: *He that dwelleth in the help of the Most High shall abide in the shelter of the God of Heaven. He shall say unto the Lord: Thou art my protector and my refuge, my God: I will trust in Him.*

on the amulet, *βοήθι, ἅγιος Κύριος, Ἰουλιάνῳ, τῷ δούλ(ῳ) σου, τῷ φορο(ῶν)τι*, excepting, of course, the words *τῷ φοροῦντι*, the *bearer*, which are appropriate only to an amulet, is the very commonest of all the formulae which appear upon the house-lintels. Numerous variations, equivalent in meaning, may be found in almost every collection of post-classical inscriptions, especially, of course, of those from Syria. On my first visit there I found *βοήθει* or *βοήθησον* some twenty times, and almost always on lintels, generally of houses; for example, *βοέθι Κύριε, Help Lord*; *Κύ(ριε) Χρυστέ βοήθι, Lord Christ help*; *Κύριε τῆς δόξης βοέθισον ἐμῖν πάντας, Lord of Glory help us all*; *Χριστέ βοέθι, Christ help*; [*Ἰησοῦ*] *Χρηστὲ βοήθ[ει], Jesus Christ help*; *Ἰη(σοῦ)ς βοήθι, Jesus help*; not to mention the phrase *Κύρ(ιε) βοήθι τ(ῇν) ἴσودον, Lord help the entrance*,¹ which I take to be the equivalent of the very common *Κύριος φυλάξει* (or *Κύριε, φύλαξον*) *τὴν εἴσοδόν σου καὶ τὴν ἔξοδον*,² *The Lord shall guard thy coming in and thy going out*. This list also excludes the very common formulae in which the *βοήθει Κύριε* is combined with the *Εἰς Θεὸς μόνος*, as for example, *Εἰς Θεὸς μόνος, ὁ βοηθῶν πᾶσιν, One God alone, who aideth all*.³ It also excludes those inscriptions in which various saints are invoked with some form of the verb *βοηθεῖν*, as ✠ *Ἄγιε Σέργι βοήθησον, Saint Sergius help!* In somewhat more than half the cases there is added, either with or without *τῷ δούλῳ σου* (*thy servant*), the name of the person (or persons) for whom aid is sought, just as in the case of the amulet.

On my second visit to Syria I found, as before, many of these *βοήθει* inscriptions, and among them the following, which has certain refinements which deserve special mention. It is from a house-lintel, still *in situ*, in the ruined town now called Mir-ʿāyeh, near Kerratîn it-Tudjdjar (i.e. *Tarutia of the merchants*):

XMFCTIXOYC	Disk with P †	AKOHKYPIBTWΔTTAY
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¹ *Am. Arch. Exp.* III, No. 184, from Khribit Hâss.

² *Psalms cxx*, 8. See *Trans. Am. Philol. Assoc.*, 1902, p. 94.

³ *Am. Arch. Exp.* III, No. 22, from Djūwāniyeh.

It is characteristic of certain writers that they seek to make themselves incomprehensible to the ordinary man. It was so with Heracleitus the Obscure; it is so with certain novelists of our own day. It has always been so with those who deal with magic. In accomplishing this purpose the Greeks had a peculiar advantage in that the letters of their alphabet were used also for numerical signs. Consequently it was always possible for the Greeks to represent any group of letters whose numerical values equalled a certain sum, by another group of letters whose numerical values equalled the same sum. This matter has been discussed by a number of scholars, last of all, I think, by M. Perdrizet, in an article entitled 'Isopsépie,' in the *Revue des Études Grecques* (1904, pp. 350 ff.). So in the following inscription, which seems to be a prayer addressed to God or Christ, $\phi\lambda\epsilon' \mu\eta\sigma\theta\eta\tau\iota \tau\omicron\upsilon \delta\omicron\upsilon\lambda\omicron\upsilon \sigma\omicron\upsilon$, M. Perdrizet has pointed out that $\phi\lambda\epsilon' = 535 = 20$ (i.e. κ') + 400 (υ') + 100 (ρ') + 10 (ι') + 5 (ϵ'). The inscription, therefore, is to be read, $\text{Κύριε μνήσθητι τοῦ δούλου σου}$, *Lord, remember thy servant*. It has been generally recognized that the number of the beast in Revelation xiii, 18, has a similar explanation. The same method has been applied in composing the inscription on the Mir'âyeh lintel. The first group of letters, ΧΜΓ, appears very frequently on Syrian lintels, and has been much discussed. M. de Vogüé, de Rossi, and others have believed that these letters signify X(ριστός), M(ιχαήλ), Γ(αβριήλ), *Christ, Michael, Gabriel*. But in my opinion this explanation is unsatisfactory because of the context in which these letters sometimes appear. For example, in an inscription upon a rock-hewn tomb at Hâss,¹ Εἰς Θεός, ΧΜΓ, *μόνος*, it is obviously impossible to read, *There is one God, Christ, Michael, Gabriel, alone*. Waddington, on the other hand, proposed to read these letters Χ(ριστός) (ὁ ἐκ) Μ(αρίας) γ(εννηθείς), *Christ, born of Mary*; and this reading is confirmed by an inscription discovered by Waddington on a house in Refâdeh,² ✠ Ἰησ(οῦ)ς ὁ Ναζωρεῶς, ὁ ἐκ Μαρίας

¹ *Am. Arch. Exp.* III, No. 155. See also Nos. 221, 224, 233, and 234.

² Waddington, No. 2697 = *Am. Arch. Exp.* III, No. 120.

γεννηθῆς, ὁ Υἱὸς τοῦ Θεοῦ, ἔνθα κατοικῇ κτλ. *Jesus of Nazareth, who was born of Mary, the Son of God, dwells here, etc.* At the same time, as M. Perdrizet suggests, these letters may also have a cryptogrammic significance, such, for example, as that proposed by M. Perdrizet himself: ΧΜΓ = 643 = 1 (α') + 3 (γ') + 5 (ε') + 10 (ι') + 70 (ο') + 200 (σ') + 70 (ο') + 9 (θ') + 5 (ε') + 70 (ο') + 200 (σ') = Ἁγίος ὁ Θεός, *Holy (is) God*. These words form the beginning of the *trisagion*, which occurs repeatedly in the Greek liturgies;¹ if they were used as a magic formula, they may properly be compared with the words Ἁγίος Κύριος on the amulet of the Metropolitan Museum.² They also recall the words on an amulet published by Froehner in *Philologus*, Supplementband V (1889), p. 43, and again by M. Schlumberger in the *Revue des Études Grecques*, 1892, p. 91. Both these editors give the text as follows: ✠ Ἁγίος, ἄγιος, ἄγιος, Κ(ύρι)ε Σαβαώθ, ὁ ἀληθής (?), ὁ οὐρανός. It takes, however, a very slight emendation to read πλήρης for the incomprehensible ὁ ἀληθής. We have then the familiar *Holy, Holy, Holy, Lord of Sabaoth, heaven is full (of thee)!* The same words appear with some variations on other amulets published by M. Perdrizet in an article entitled Σφραγὶς Σολομώνος (*Solomon's Seal*), in the *Revue des Études Grecques*, 1903, pp. 42 ff. I have found the same words on house-lintels, for example at il-Berdoneh, it-Taïyibeh, and il-'Anz.

The second group of letters in the Mir'âyeh inscription is ϑΘ; and it is well known that ϑΘ' = 99 = 1 (α') + 40 (μ') + 8 (η') + 50 (ν') = Ἀμήν, *Amen*.³

The third group is the very familiar ΙΧΘΥC, letters which, as initials, signify Ἰησοῦς Χ(ριστός), Θεοῦ Υἱός, Σ(ωτήρ), *Jesus Christ, the Son of God, our Saviour*, and which together form the Greek word ἰχθύς, *fish*, and suggested to the early Christians the use of a fish as a symbol of their faith.

¹ *Holy God, Holy Mighty One, Holy Immortal One, have mercy upon us.* See *Trans. Am. Phil. Assoc.*, 1902, pp. 81 ff.

² See above, p. 144.

³ See, for example, G. Horner, *The Coptic Version of the New Testament*, 1905, Vol. III, p. xlv.

Perhaps these letters have some occult significance also; but if so, it is unknown to me.

The next group is ΑΚΟΗ. This, of course, is the Greek word ἀκοή, *hearing*; but the letters obviously have some other meaning. Now ΑΚΟΗ = α' (1) + κ' (20) + ο' (70) + η' (8) = 99 = 1 (α') + 40 (μ') + 8 (η') + 50 (ν') = Ἀμήν. The letters ΑΚΟΗ, therefore, have the same cryptic significance as ϑΘ.

The obscurity of the remainder of this inscription is secured partly by abbreviation: it may be read Κύρι(ε), β(οή)θ(ει) τῷ δ(ούλῳ) (σου) Παύ(λῳ), *Lord, help thy servant Paul*. Of the phrase, βοήθει τῷ δέινα, τῷ δούλῳ σου, I have already spoken.¹ It is significant in this connection, I think, that such phrases are common on Byzantine seals also; for example, ✠ Κ(ύρι)ε, βοήθει τῷ σῷ δού[λῳ] Αἰλία,² *Lord, help thy servant Ailias*, or Θεοτόκε, βοήθει τῷ δούλῳ σου,³ *Mother of God, help thy servant*. At the same time, the method of abbreviation on the Mir'āyeh lintel is striking, and suggests that there may be some hidden meaning in these letters after all. If the *iota subscript* in τῷ be included, then the sum of the numerical values of the letters, Κύρι β. τῷ δ. Παύ. equals 1227 = Ἰησοῦς ὁ Ναζωραῖος,⁴ *Jesus of Nazareth*.

I have spoken elsewhere of the cryptogram involved in the inscription in the tomb at Shnân,⁵ where a refrain, Ἰησοῦς ὁ Χριστός, *Jesus the Christ*, is written out in full, but is also expressed, at the end of each line, in the form ΒΥΜΓ = 2443 = 10 (ι') + 8 (η') + 200 (σ') + 70 (ο') + 400 (ν') + 200 (σ') + 70 (ο') + 600 (χ') + 100 (ρ') + 5 (ε') + 10 (ι') + 200 (σ') + 300 (τ') + 70 (ο') + 200 (σ') = Ἰησοῦς ὁ Χριστός. There is one other cryptogram among the inscriptions which I collected in Syria, and this, I think, is the most important of all. It is on a lintel at

¹ See above, p. 145.

² Schlumberger, *Rev. d. Études Grecques*, VII (1894), pp. 323 ff.

³ *Ibid.* p. 330; this seal belongs to the eighth or ninth century.

⁴ Cf. John xix, 19.

⁵ *Publications Am. Arch. Exp.* III, Chap. I. See also *Trans. Am. Philol. Assoc.* XXXIII (1902), p. 95, and Pétridès's article in *Echos d'Orient*, 1904, p. 185.

Serdjilla,¹ over the outer doorway of a passage leading to a group of small buildings adjoining the church and probably used as dwellings by the clergy. The lintel is a large block with a smooth face, and bears simply the letters HNA. The letters are large, well cut, and perfectly preserved: there is nothing else upon the lintel. The numerical value of these letters is 8051, and this is the sum of the numerical values of the letters which compose a verse from the Psalms,² very common on lintels, especially in this region, in the form Κύριος φυλάξη³ τὴν εἰσοδὸν σου καὶ τὴν ἔξοδόν σου, ἀπὸ νῦν καὶ ἕως αἰώνων· ἀμήν, *The Lord shall preserve thy coming in and thy going out, from now even for evermore.* It seems to me clear that, when this verse was written so, as a cryptogram, it was not intended either as an expression of piety or for the edification of the men who passed beneath the lintel; but that it was regarded as a formula with magic power to avert the evil spirits which might otherwise enter here. And if *such* a verse was used on lintels solely as a magic charm, there is good reason to suspect that most of the so-called Christian inscriptions, especially those on the lintels of dwelling-houses, had the same character and purpose. If so, then they did not differ essentially from that other common formula, which I believe belongs originally to the pagan time, and which is frequently met with on house-lintels, Ὅσα λέγεις, φίλε, καὶ σοὶ τὰ διπλά, *What thou sayest, friend, may that be to thee also, twofold*; i.e. *If thou blestest this house and its inmates, may thy blessings return upon thee, and if thou cursest, may thy curses return upon thee, doubled.* Only this pagan formula was addressed to men, and intended to avert their curses or invite their blessings, while the so-called Christian formulae were addressed primarily to the evil spirits.

Superstition is at least nearly as old as man, and we our-

¹ *Am. Arch. Exp.* III, No. 220.

² Psalms cxx, 8. See above, p. 145.

³ The form φυλάξη, which I believe to be for φυλάξει, not for φυλάξη, is found on two lintels in the neighboring town il-Barah; *Am. Arch. Exp.* III, Nos. 192 and 193 (Waddington, No. 2646); compare also No. 194.

selves are not free from it, when we refrain from passing under a ladder, or from playing against the grain of the table. But it tends somewhat to disillusionment to discover how much of pure superstition there was in what at first sight seems to be the genuine expression of sincere piety on the part of the Syrian Christians in the fifth and sixth centuries.

WILLIAM K. PRENTICE.

THE CHARIOTEER OF DELPHI

I

IN his publication of the monuments in the Athens National Museum¹ Svoronos has given us the arguments which led him to identify the so-called Charioteer of Delphi with the principal figure of the group dedicated by the Cyrenaeans. Pausanias (X, 15, 6) catalogues this group as follows: Κυρηναῖοι δὲ ἀνέθεσαν ἐν Δελφοῖς Βάττον ἐπὶ ἄρματι, ὃς ἐς Λιβύην ἤγαγε σφᾶς ναυσὶν ἐκ Θήρας. ἡνίοχος μὲν τοῦ ἄρματός ἐστι Κυρήνη, ἐπὶ δὲ τῇ ἄρματι Βάττος τε καὶ Λιβύη στεφανοῦσά ἐστιν αὐτόν. ἐποίησε δὲ Ἀμφίων Ἀκέστορος Κνώσσιος. The discovered fragments of the group can be assigned to their places piece by piece, according to the description of Pausanias. Difficulties are encountered only in harmonizing the inscriptions on the base with the other facts in our possession, and it now seems possible to solve at least a part of this problem.

We must assume that Pausanias saw the actual inscription at Delphi, since he describes the group so carefully, or at least that the tradition he used did not contradict what was chiselled on the stone where every casual visitor to the sanctuary might read it. If now we base upon the text of Pausanias our reconstruction of the two hexameter lines that represent the amended reading, we notice first that, as Svoronos argues, it was the Cyrenaeans who dedicated the monument and not Polyzalos. We must therefore supply the equivalent of δᾶμος Κυρηναίων

¹ Τὸ ἐν Ἀθήναις Ἐθνικὸν Μουσεῖον, τεύχος 3-4, σ. 132-134. Cf. also *Fouilles de Delphes*, pl. xlix, 1; *Comptes Rendus de l'Acad. des Inscr.* 1896, pp. 178, 186, 362-388; *Monuments Piot*, IV (1897), pp. 169-208; *Jahrbuch des Arch. Inst.* (Anzeiger), 1902, p. 12; *Berliner phil. Wochenschrift*, 1905, S. 1358 ff. and 1549.

in the lacuna as subject of the predicate in the singular, ΜΑΝΕΘΗΚ[ε. The second verse will then be complete:

μ' ἀνέθηκ[ε
δᾶμος Κυρανᾶς,] ὃν ἄεξ' εὐώνυμ' Ὑπολλ[ον.

Pausanias tells us: ἀνέθεσαν . . . Βάττον . . . ὃς ἐς Λιβύην ἤγαγε σφᾶς, and it may well be that we have in these words an echo of what was conveyed in the lost part of the first line of the inscription. That the statue or group is represented as speaking is evidenced by the μ' ἀνέθηκε.¹

My conjecture for the two verses is then:

Βάττος κτίστωρ εἴμ' ὅ π]ολύζαλος μ' ἀνέθηκ[ε
δᾶμος Κυρανᾶς,] ὃν ἄεξ' εὐώνυμ' Ὑπολλ[ον.

We may note that κτίστωρ is used by Pindar of Hieron, tyrant of Syracuse:

σύνες ὃ τοι λέγω, ζαθέων ἱερῶν
ὁμώνυμῃ πάτερ κτίστωρ Αἴτνας.²

and by Euripides:

Ἴωνα δ' αὐτόν, κτίστωρ Ἀσιάδος χθονός.³

Of the appropriateness of πολύζαλος, which is now an adjective and no longer a proper name, the following are sufficient examples:

ναῖον ἀδεισιβόαι
χαλκάσπιδες ἡμίθεοι
σὺν πολυζήλῳ βασιλεῖ.⁴

τάχ' ἐς δόμους σοὺς τὸν πολίζηλον πόσιν
ἤξειν φανέντα σὺν κράτει νικηφόρῳ.⁵

ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνῃ τέχνης
ὑπερφέρουσα τῷ πολυζήλῳ βίῳ.⁶

¹ The way in which Pausanias refers to the principal figure rather than to the whole group in his description is also in accord with our line of argument.

² Pindar, *Frag.* 71 (Boeckh).

³ Euripides, *Ion* 74.

⁴ Bacchylides, X, 63 ff.

⁵ Sophocles, *Trach.* 185 f.

⁶ *Id.* O. T. 380 f.

II

In restoring the line which has been erased and of which traces as follows have been found]ΛΑΞ ANE. . . . Λ. <[, we can be sure only of the ἀνέ[θεκε]. One is tempted to follow this by δέ, and to complete the line by a dissyllabic adjective qualifying [δάμος] in l. 2; but the evidence at our disposal is not extensive enough to be decisive.

Neither can the restoration — ∞ — ∞ 'Αρκεσί]λας be accepted wholly without reservation, because, in the first place, it makes a very awkward verse, and, in the second place, there are too many possibilities in λ(δ, ν, α)ας to allow us to be sure of any one reading. On the other hand, the relations of Arkesilas with Delphi, and the political situation in Cyrene connected with his reign and expulsion, make out a very plausible case for this the last of the Battids and give us an explanation for the presence of both Cyrene and Libya in the group. In commemoration of his victories in the chariot race at the Pythian games Arkesilas had dedicated a group in which he appeared in a chariot crowned by Niké while Cyrene conducted his triumphal progress. When the monument was taken from him and assigned to Battus, Niké was no longer appropriate, and became "Libya," although she was really little more from that time on than a duplicate of Cyrene.

OLIVER M. WASHBURN.

ATHENS, GREECE.

LATIN INSCRIPTIONS—INEDITED OR CORRECTED

DURING the past ten years, epigraphical studies have been prosecuted with enthusiasm at Columbia University, and a collection of Latin inscriptions has been gathered that already numbers several hundred. Among these are many that have never been published, and some that are given incorrectly in the *Corpus Inscriptionum Latinarum* or elsewhere. It is planned to prepare, some day, a critical catalogue, with commentary, of the entire collection. Meanwhile, in the interest of the *Corpus* itself, it is well to call attention to a few, under the caption of *addenda et corrigenda*. Such of the inscriptions as are in my own collection, also preserved in the Latin Department of the University, are marked with an asterisk (*).

1

Ornamental tombstone of white marble ($0.535 \times 0.33 \times 0.04$ m.), found in 1903 in excavating for a *villion* in Via Boncompagni opposite the (former) Pensione Giannelli.

D ▽ M
TITACIAE
PRISCILLAE
CONIVGI ▽ CAS
TISSIMAE ▽ AC
SANCTISSIMÆ
BENEMERENTI
FECIT ▽ TITACIVS
VALENS PATRO
NVS ▽ ET CONTV
BERNALIS ▽

Stone acquired in 1903. The *nomen* Titacius seems to be new. It is not usual to find the terms *coniux* and *contubernalis* side by side. Titacius Valens had married his slave Priscilla; being thus at once her *dominus* and *contubernalis*. He later secured her freedom. She thus became in law his *coniux*, and he her *patronus*, but upon her death he still clings to the term *contubernalis*.

2

Square slab of coarse marble resembling *pavonazzetto* (m. 0.33 × 0.30 × 0.03), broken across horizontally and lacking the two lower corners. Found many years ago in the ruins of an ancient tomb in a field near S. Agnese, Via Nomentana. Acquired in 1901.

D . M
FVNDILIAE . CRESCEN
TINAE . FILIAE . DVL
CISSIMAE . QVAE . VI
XIT . ANNIS . V . DIEBVS
XXVIII . IVLIVS . ELPIDEFORVS
[P]ATER . ET . ANTHIA . VICTORIA . MA
[TER PA]RENTES . FECERVNT.

Below the inscription is a leaf. First copied on December 6, 1873, by Pellegrini, in a manuscript report presented to the government authorities, whence *C.I.L.* VI, 18734. The stone was most carelessly transcribed; the lines are wrongly divided; l. 7 [FR]ATER is read for [P]ATER, and ANTIA for ANTHIA.

3

Small limestone tablet from a *columbarium* "fuori Porta Salaria." Well-cut letters, and ornamental border.

IVNONI
NYMPHES.

"To the *iuno* [*i.e.* protecting divinity] of Nymphe." The *iunones*, as female *geniū*, are well known from inscriptions.¹ Nymphe was a Greek *liberta* (cf. her name in Greek genitive); as a slave she would hardly have a *iuno*. Her *nomen* is omitted, because it is naturally that of her *patronus*, the owner of the tomb.

* 4

Large, handsome slab of white marble, broken across l. 3, but without damage to the inscription. Fine square capitals, showing distinct traces of red coloring. From Via Ostiensis, near S. Paolo fuori le Mura.

D (leaf) M
IVLIABOLVPTASBI
XITANNIS · XXIII · MEN
SIBVS · III · DIEBVS · XXIII
VARIARODOPEALVM
NAEBENEMERENTIFECIT

D(is) M(anibus). Iulia Boluptas bixit annis (viginti tribus), mensibus (tribus), diebus (viginti quattuor). Varia Rodope alumnae benemerenti fecit.

Noteworthy are the forms *Boluptas* and *bixit* beside *Varia*.

* 5

Another *loculus*-tablet of white marble, with decorative border, from "fuori Porta Salaria."

P · POMPONIO
P · L · PHILOSITO
NOMENCLAT

The *cognomen* Philositus is known; *e.g.* it was the name of a steward of the philosopher Seneca (*Ep.* 12, 3).

¹ There is a similar inscription in my collection at Columbia University, on a small tablet of white marble from Rome:

IVNONI
TROLIAES
MVSAES.

But I do not feel sure of its authenticity.

6

Large slab of white marble, yellow with age. It was originally four inches thick, but has been sawed down. Fine letters of the best imperial period. Said to have been found near Palestrina (Praeneste).

L · CLODIO · P · F · CLA
INGENVO · PRAEF · COH
MATTIACOR
TRIB · MIL · LEG · I · ITALIC
TRIB · MIL · LEG · V · MACED
TRIB · MIL · LEG · VII · C · P · F

7

Small marble *loculus*-tablet from "fuori Porta Salaria."

ORPHEVS
AGITATOR

This and the following add two names to the list, by no means large, of the circus-charioteers. Cf Ruggiero, *Diz. Epigr.* s.v. *Agitator*.

8

Small marble tablet with border of wavy ivy-pattern and iron spuds for attachment. One corner broken, but without harm to inscription. Source as No. 7. Carefully cut, even letters.

HYLA · AGITATOR · PANNI
VENETI · VIX · ANN · XXV
BIGA · PVERIL · VIC · VII · QVADR
XXI · REVOCAT · III · SECVNDAS
XXXIX · TERTIAS · XLI

Hyla, *agitator panni Veneti*, *vix(it) ann(is)* (*viginti quinque*), *biga pueril(i) vic(it)* (*septies*), *quadr(iga)* (*semel et vicies*), *revocat(us)* (*ter*), *secundas* (*sc. tulit*) (*novies et tricies*), *tertias* (*semel et quadragies*).

"The cloth" (*pannus*), as a technical racing-term, takes the place of *factio* in several inscriptions. Cf. Ruggiero, *l.c.*; Friedländer, *Sittengesch.* II, p. 337; Marquardt, *Staatsverw.* III, p. 518, etc.

* 9

Oblong tablet for a *loculus*, broken in two almost equal pieces. The iron spud is in place on the left side, but only the hole remains on the right. Good square lettering. "Fuori Porta Salaria."

SVETONIA
CC · ET · O · L
PELAGIA

Suetonia (duorum Gaiorum) et (Suetoniae) l(iberta) Pelagia.

* 10

Loculus-tablet of white marble, broken in two pieces. Wavy border with dots. The holes for spuds are at the upper right and lower left corners. From a *columbarium* on the Via Ostiensis, near S. Paolo fuori le Mura.

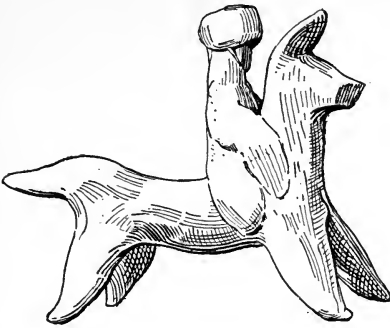
D · M · S
M · FVNDANIVS · SE
CVNDVS · VIX · AN · XXXX
FECIT · ISTIMENIA · HELPIS
CONIVGI · SVO · B · M

* 11

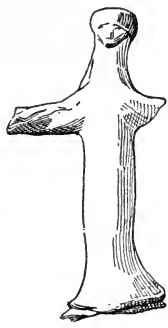
Semicircular slab of bluish white marble, said to have been found in 1904 in excavating for new constructions on Via Boncompagni, Rome. Holes for spuds at top and sides. The stucco that ran over the edges when the stone was set in place is still visible. Careless letters.

OSSA
PHILEMAE · A · L · L
VIX · ANXIIX

GEORGE N. OLCOTT.



1



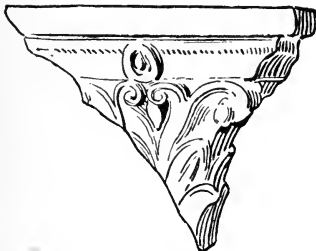
2



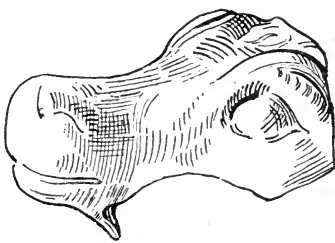
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5

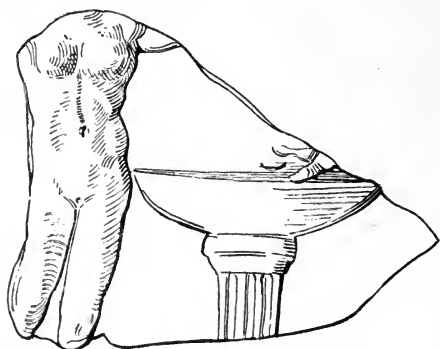


6



7

TERRA-COTTAS FROM CORINTH
Nos. 1-3, 5-7



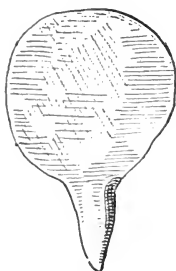
8



13



15



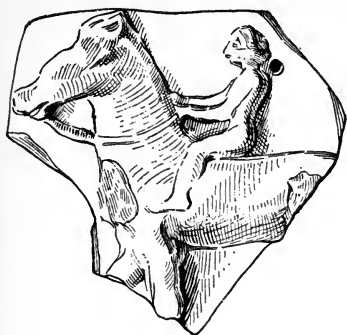
16



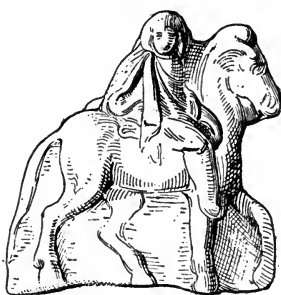
14

TERRA-COTTAS FROM CORINTH

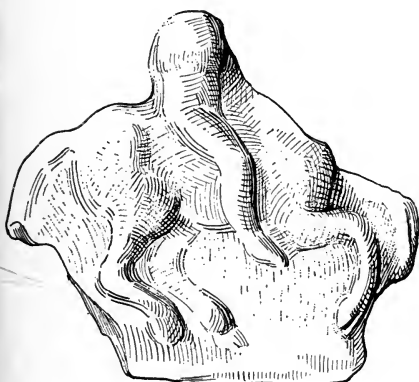
Nos. 8, 13-16



17



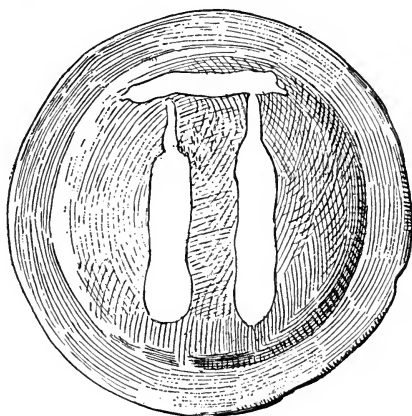
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19



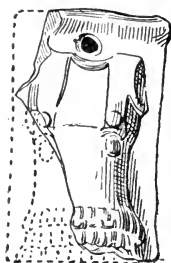
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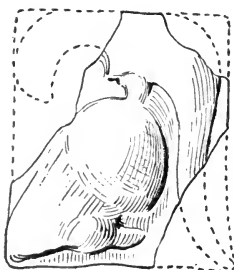
21

TERRA-COTTAS FROM CORINTH

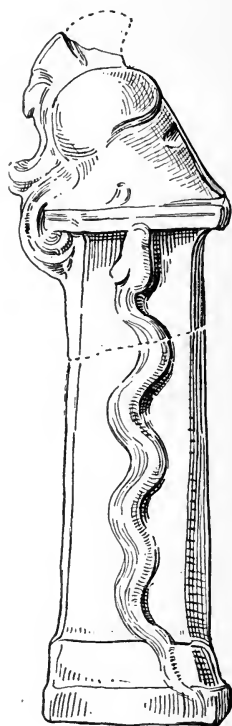
Nos. 17-21



22



23



24

TERRA-COTTAS FROM CORINTH

Nos. 22-24

American School
of Classical Studies
at Athens

TERRA-COTTAS FROM CORINTH

[PLATES X-XIII]

THE excavations at Corinth by the American School brought to light, in 1896, chiefly in the Theatre, a large number of terra-cotta figurines, which were published in this *Journal* (Vol. II, 1898, pp. 206-222). In the succeeding campaigns little new material was obtained until 1902. In that year, however, and in 1903 considerable "finds" of terra-cottas were made. The following pages present, first, selected specimens from among the mass of isolated finds, and, second, a "deposit" homogeneous in character.

I. ARCHAIC TERRA-COTTAS

1. Horse and rider, found in 1903 in a water-channel. Length, 0.08 m. Clay, buff. The figure is moulded by hand, with some help from a sharp instrument for cutting away the clay between the rider and the body of the horse, and also from the arms and the legs and the head of the rider. Many similar specimens were found at Corinth in 1896 (cf. *Am. J. Arch.* II, 1898, p. 208, fig. 1, where parallels are cited) and in 1902. The type is well known; cf. Winter, *Die Typen der figürlichen Terrakotten*, I, p. 25, 1; p. 37, 1, 2, 3.

In 1902 were found other primitive animals like *Am. J. Arch.* II, 1898, p. 208, fig. 2; *ibid.* p. 209, fig. 5; p. 210, fig. 9.

2. Column-like figure, flaring slightly at the bottom, found in 1903, near the Ancient Fountain. Height, 0.065 m. Clay, dark brown. Similar figures were found in 1902. For the type cf. *Jahreshefte des Oester. Arch. Inst.* IV, 1901, p. 40, fig. 32, and Winter, *op. cit.* I. p. 24, 9.

3. Draped female figure, in relief, made in a flat mould, found in 1902 in the Stoa east of the Temple hill. She holds her right hand to her right breast, letting the left fall across her body. The face is oval-shaped like that of the Nicandra statue and has the bulging eyes of the archaic "Apollo" figures, and the arrangement of the hair on either side of the face resembles that of a figure from Arcadia (Kabbadias, *Glypta*, no. 6), and a figure from Crete (Gardner, *Handbook of Greek Sculpture*, p. 134).

Among the archaic terra-cottas belongs also a mask of a woman; clay, buff; height, 0.03 m.; found in 1902. The eyes are bulging, and the treatment of the hair is similar to that of the Apollo of Tenea. The head is crowned with a *polos*, painted bright red. The mask resembles in all respects one found at Corinth in 1900, and fig. 40 from *Lousoi* in the *Jahreshefte des Oest. Arch. Inst.* 1901, p. 42, and one from Vari (*Am. J. Arch.* VII, 1903, p. 328, pl. xi, 12).

In 1902 was also found a female figure resembling the archaic draped female statues in the Acropolis Museum at Athens and Heuzey, *Les Figurines Antiques de Terre Cuite du Musée du Louvre*, pl. xl, 2, and Winter, *op. cit.* I, p. 57, 2, 4.

II. LATER TERRA-COTTAS



NO. 4. — TERRA-COTTA TORSO.

4. Right leg and part of torso, found in 1902 in the large sewer in front of the South Stoa. Length, 0.135 m. Clay,

cream color. The modelling of the loins dates the figure after the Persian Wars.

5. Seated, draped female figure, found with No. 4. Height, 0.045 m. Cream-colored clay. Traces of a white slip are visible. The modelling of the breasts leaves no doubt of the sex of the personage represented.

6. Part of a small Corinthian capital, found in 1902 in the same sewer. Height, 0.05 m. Cream-colored clay, with traces of a white slip. The workmanship is delicate and well done. Terra-cotta columns with Corinthian capitals are known, and No. 6 was probably part of a column (cf. Reinach et Pottier, *La Nécropole de Myrina*, Appendice, p. 572, nos. 392, 393).

7. Calf's head, hollow at the back. From mouth to forehead, 0.065 m. Grayish clay, with traces of white slip. Work, rough and coarse. The head probably formed part of an entire figure. For terra-cotta bulls' heads, cf. Waldstein, *The Argive Heraeum*, II, p. 23, pl. xlviii, 1, 5, 17.

8. Fragment of a thin terra-cotta relief, in two pieces, smooth on the back. Greatest height, 0.07 m. Terra-cotta reliefs, most of them archaic, representing scenes from daily life or mythology are common (cf. Schöne, *Griechische Reliefs*, pls. xxx-xxxv; Dumont et Chaplain, *Les Céramiques de la Grèce propre*, II, p. 226 ff.; Pottier, *Les Statuettes de Terre Cuite dans l'Antiquité*, p. 44; *Brit. Mus. Cat. of Terra-Cottas*, pp. 131-135, 152-155). The relief from Corinth represents a scene from daily life. To the left is a female figure. The narrow hips in proportion to the waist (a mistake common in Greek statues of girls), the absence of any male sexual organs, and the distinctly small, rounded breasts, like those of a youthful, undeveloped girl (they are more apple-like than the drawing shows) point to the female sex. We cannot be sure in what action the girl was engaged. But a probable interpretation may be found in the object to the right, a short, fluted column, on which, at the height of the girl's hip, rests a basin of the form common in bathing scenes on red-figured cylices of the early fifth century and on gems (cf. Hartwig, *Die Griechischen Meisterschalen*, pls.

27; 67, 1; and p. 599, where many parallels are cited; cf. Furtwängler, *Die Antiken Gemmen*, Taf. xii, 39). It is the λουτήρ or λουτήριον (cf. Daremberg et Saglio, *Dictionnaire*, s.v. *Louter*, *Louterion*, p. 1317, and *Balneum*, p. 651; cf. also Guhl und Koner, *Das Leben der Gr. und Röm.* I, p. 279). The stumps of the arms indicate that they were raised. On top of the *louter* to the right is some object which would indicate another person to the right. Whether there were more than two, we cannot tell.

9. Head of a youthful female figure, found in 1902 in the South Stoa. Height, as preserved, 0.05 m. Light chocolate clay. The hair is brushed back from the face and parted in the middle, and bears a wreath, the κυλιστός στέφανος (cf. Athenaeus, XV, 678), within which the hair is not worked. For similar wreaths on female figures cf. Winter, *op. cit.* II, p. 5, 5; p. 25, 7; p. 46, 7; p. 97, 6; Pottier et Reinach, *La Nécropole de Myrina*, pl. 24.



NO. 9. — TERRA-COTTA
HEAD.

10. Mask, found in 1902 in the South Stoa. Height, 0.05 m. Reddish clay. The wide-open mouth, the flattened nose, the heavy, scowling eyebrows, and the wreath leave no doubt that this is a comic actor's mask (cf. Pollux, *Onomasticon*, IV, 143 ff.). The space of the mouth is filled with clay, round the edges of which the teeth are indicated. The hair is rendered by parallel wavy lines running back from the face, but the top of the head behind the wreath is left smooth. Another terra-cotta actor's mask from Corinth, though of a different type, is Martha, *Catalogue des Figurines du Musée d'Athènes*, no. 529, pl. vi, 6. In 1901 a vase-handle with an actor's mask at the end was found at Corinth.



NO. 10. — TERRA-COTTA
MASK.

11. Youthful male mask, found in 1902 in the sewer men-

tioned above. Height, 0.065 m. Light brown clay with an orange-color slip. The face is youthful, somewhat effeminate, and suggests Dionysus. The hair brushed up to look like horns, the fillet, and the grape clusters also point to a Dionysus (cf. Athenaeus, XI, 476; Tibullus, II, 1, 3; and Roscher's *Lexicon*, s.v.). In this mask, as in No. 10, the pupils of the eyes are holes about the size of a pin-head which penetrate the eye-ball.



NO. 11.—TERRA-COTTA MASK.

12. Female head, found in 1902 in the South Stoa. Height, 0.065 m. Cream-colored clay. The head is slightly turned to left and was once part of a whole figure. The eyes seem to be partly closed, and



NO. 12.—TERRA-COTTA HEAD.

have a dreamy expression. The small mouth, with the corners slightly open, the depressed line below, and the round chin all contribute to the delicacy of the features, resembling somewhat *Antiquités du Bospore*, pl. lxxviii, fig. 4. But the most striking thing is the elaborate coiffure. The top-knot finds a parallel in a terra-cotta female head from Elatea (cf. *B.C.H.* XI, 1887, pl. iv, no. 11) and in many statues, such as the Apollo Belvedere and the Capitoline Aphrodite.

Many other terra-cotta heads were found, but mostly of poor work. Two perhaps deserve mention, a caricature head (No. 13) of a bald-headed old man with low forehead, heavy, protruding eyebrows, and large nose (for the same kind of caricature cf. Winter, *op. cit.* II,

p. 437, 1), and a type of female head, resembling the heads of the Tanagra figurines of the fourth century B.C. and *Am. J. Arch.* II, 1898, p. 218, fig. 28.

III. TERRA-COTTAS FROM A DEPOSIT

In 1903 was discovered, southwest of the Old Temple, a large number of terra-cottas, packed together in a mass between two pavements of crushed and compacted *poros*, a kind very frequent at Corinth. So many terra-cottas within a space about 1.50 m. by 2 m. point to some temple or sanctuary where they had been brought as votive offerings. We know from inscriptions (*C.I.G.* 1570; *I.G.* [*C.I.A.*] II, 403, 404, 405; 'Αθήναιον, V, p. 103, no. 13, and p. 189, no. 16; *B.C.H.* II, 1878, pp. 419 ff.) that when a temple or sanctuary became encumbered, the priests destroyed the votive offerings, dedicating a portion to the god or hero of the sanctuary. Often there were special vaults, as at Halicarnassus and Cnidus, for this purpose, called *favissae* by the Romans (A. Gellius, *Noct. Att.* II, 10, 2, and Festus, s.v. *favissae*). Deposits of ex-votos similar to that at Corinth have been found at Tegea (*Athen. Mitth.* IV, pp. 168 ff.); at Coreyra (*B.C.H.* XV, pp. 1 ff.); at Elatea (*B.C.H.* XI, pp. 405 ff.); at Athens at the Erechtheum, at the Asclepieum; and at Magradi at the temple of Artemis Agrotera (Martha, *op. cit.* Introd. vii); at Delos (*B.C.H.* VI, p. 312); at Olympia (Bötticher, *Olympia*, p. 325); at Dodona (Carapanos, *Dodone et ses ruines*); at the Ptoan sanctuary at Acraephiae (*B.C.H.* IX, 1885, pp. 474 ff.); in Cyprus at Larnaca (Heuzey, *Catalogue des figurines du Louvre*, pp. 123-232; and Pottier, *op. cit.* pp. 66-67; and Winter, *op. cit.* p. lxxxi); at Tarentum (*Gaz. Arch.* 1881-1882, p. 163; *Arch. Zeit.* XL, pp. 286 ff.; *Annali dell. Inst. Arch.* 1881, p. 196; Winter, *op. cit.* pp. cxv-cxvii); at Metapontum (*Gaz. Arch.* VIII, 1883, p. 70); at Capua (*Bulletino*, 1876, p. 187; 1878, p. 25 and no. 93, 255); at Paestum (*Annali*, 1835, p. 50; and Pottier, *op. cit.* p. 212; and Winter, *op. cit.* p. cxi); at Halicarnassus (Newton, *History of Discoveries at Halicarnassus, Cnidus, and Branchidae*, II, pp. 327, 331); at

Cnidus (*ibid.* II, part 2, p. 391); at Eretria (*Athen. Mitth.* XXV, 1900, p. 311); near Agrinion (*ibid.* p. 116); at Rhodes (*ibid.* VI, 1881, p. 3); at Ithaca (*C. R. Acad. Inscr.* 1904, p. 436 f.) and elsewhere.

From what sanctuary our deposit comes, will appear after the terra-cottas themselves have been described.

14. Upper part of female figure. Height, 0.05 m. The face, slightly turned to right, has delicate features; the neck and breast are bare. She has pulled her garment up over her head, and it hangs down round the face over the shoulders. We are reminded of the many veiled figures found at Tanagra, which are often interpreted as mourning and brought into relation with Demeter lamenting the loss of her daughter.

15. Height, as preserved, 0.10 m. This is one of a large number of standing female figures found. It is perhaps of more interest than the others because of the drapery. The figure wears a chiton with *apoptygma* reaching nearly to the knees, and girded outside of the *apoptygma* just below the breasts. The left hand holds up the drapery, and the right hand holds a blue dove to the breast. There are traces of red on the drapery, and two shoes painted vermilion appear from under it. Parts of eight similar figures were found, but two have only one fold extending down in front. In a similar type, of which only one specimen came to light, the right hand hangs easily at the side and holds an *oenochoe*, and the left presses a round object to the breast. The drapery, however, remains the same, and the shoes are painted likewise with vermilion. Another allied type, of which several specimens were unearthed, is known from the campaigns of 1896 (cf. *Am. J. Arch.* II, 1898, pp. 212 ff., fig. 18), 1899, and 1902. It is a widely spread type (cf. Winter, *op. cit.* I, p. 58, 3). One of the specimens, found in a water-conduit near the deposit, seems to hold a wreath in the left hand, hanging at the side, as Winter, *op. cit.* I, p. 104, 3, and p. 105, 6. Another shows a red band running across the breast and descending on each side of the chiton. The same pattern occurs on examples found in 1896 (*Am. J.*

Arch. II, 1898, p. 215), and in 1898 and 1899. One has the *polos* yellow, face red, and drapery white with red border. Similar figures were found in great quantities at Coreyra (*B.C.H.* XV, pp. 32,¹ 36, and pl. i), which suggests a close alliance in terra-cotta making between the mother-city and the daughter. This might well be in the first half of the fifth century B.C., the period to which Heuzey assigns such figures (*op. cit.* text to pl. xviii, 2). The terra-cotta drawn belongs of course to the next century, as the drapery shows.

16. Terra-cotta mirror, 0.055 m. long. Clay, buff. Seven whole ones and parts of four others were found. Their shape—disk and handle—makes it certain that these are mirrors. Compare those which terra-cotta figurines carry. All are painted on both sides, some yellow, some red. Similar specimens have been found in previous excavations at Corinth, but I know of no parallels in terra-cotta elsewhere. For such small votive mirrors in bronze see 'Eφ'. 'Apχ. 1903, coll. 175 f., fig. 9; Waldstein, *The Argive Heraeum*, II, pp. 264, 265, pls. xcii-xcv.

17. Tablet with horse and rider in relief, 0.07 m. long. Back of the head of the rider is a hole for suspension. Traces of red color remain. This seems to be the most archaic of the large number of such reliefs found in the deposit.

18. Length, 0.06 m. This horse and rider in relief is still archaic, but more advanced than No. 17. The rider is clad in a chlamys, a fold of which falls from the right shoulder. Another specimen like ours, and three in which the particular fold of the chlamys just mentioned is lacking, were also found. Two have traces of orange color. The tablet which is illustrated has traces of the white slip on both sides, showing that it was dipped. Over the white on the tablet are traces of darker red and on the rider of a lighter red. The relief was undoubt-

¹ No. 12, fig. 4, on p. 32 (Winter, *op. cit.* I, p. 97, 4), has the dove in the right hand, but carries in the left an object which Lechat does not know. This, I think, is a key, and the figure may be a temple priestess. For such a key cf. Diels, *Parmenides Lehrgedicht, Mit einem Anhang über griechische Thüren und Schlössen*, and 'Eφ'. 'Apχ. 1902, pp. 143 f., where several examples are cited.

edly made from the same mould as the three found in 1896 in the Theatre (cf. *Am. J. Arch.* II, 1898, pp. 211-212, fig. 17). The type is given in Winter, *op. cit.* II, p. 300, 2.

Three reliefs form the transition between Nos. 18 and 19. In two the rider is nude except for the drapery over the right arm. The horse is in the same position as in fig. 18, but has even less life and spirit. Traces of pink remain on the rider. The third relief, 0.08 m. long, with traces of brown over the white slip, shows a decided advance. The head and neck, which are shorter than in No. 17, are full of life and the veins stand out (as in Winter, *op. cit.* II, p. 300, 3). The rider has his right arm bent at the elbow and wrapped up in his drapery. The left hand is bare, and holds the reins, which hang down in loops.

19. Length, 0.09 m. In this relief the feet of the horse are not on the ground. The legs are raised in a prancing attitude, like those of some of the best horses in the Parthenon frieze. The fore legs are higher and bent in a curve. The horse was painted yellow and the background black. The type is Winter, *op. cit.* II, p. 299, 8. In 1902 in a water-conduit was found a similar specimen, in which the horse is pawing the air with its fore feet, the right hind foot bent forward and the left hind foot alone touching the ground. The head is held high, and even the tail shows life.

In these reliefs there is probably a reference to some hero. The hero often appears as rider or hunter, especially in the Hero Reliefs (cf. Rouse, *Greek Votive Offerings*, pp. 23 f., group 3; *Athen. Mitth.* VIII, p. 370; Philostrat. *Her.* 294 (680); Gardner, *Sculptured Tombs of Hellas*, p. 94). Such reliefs have been found at Tarentum (cf. *Arch. Zeit.* XL, p. 312, where Wolters interprets the rider as a hero); at Metapontum (cf. Winter, *op. cit.* p. civ); at Troy, where they are connected with a hero cult (cf. Dörpfeld, *Troja und Ilion*, p. 443; Beilage, 57); and in other places (for type cf. Winter, *op. cit.* pp. 298-302). They were common in hero shrines (cf. Aeneas Tacticus, 38, 10). Perhaps the phrase *πινάκιον ἥρωικόν* (if that be

the right reading) refers to such reliefs as those found at Corinth.

20. Reclining figure. Clay, buff. Seven unbroken specimens and parts of forty-four others were found in the deposit, and one in the water-conduit above mentioned. In 1902 and previous years such figures were also unearthed (for those of 1896 cf. *Am. J. Arch.* II, 1898, pp. 215 f., fig. 21). The length varies from 0.06 m. to 0.08 m. Most are in one piece and slightly concave on the back. But some have an additional piece of clay attached so that there is an opening at the bottom, a method common in the manufacture of terra-cottas (so in terra-cottas from Coreyra, cf. *B.C.H.* XV, 1891, p. 13, and in reclining figures from Tarentum in Bonn, cf. *Arch. Zeit.* XL, p. 286). One piece has an opening or vent hole at the back instead of at the bottom. The couch is draped in nearly every case, and the drapery hangs down at both ends. In one instance there is no drapery, and the supporting leg at the head of the couch is square with projections at the bottom. In one fragment the leg at the foot of the couch, painted pink, is a sphinx. The upper leg is missing. This reminds one of the *κλίνη σφιγγόπους* which Athenaeus (V, 197 a) mentions (cf. Miss Ransom, *Couches and Beds of the Greeks, Etruscans, and Romans*, pp. 109, 112, n. 27). In all the specimens the figure rests its left arm on a pillow or cushion (this does not appear clearly in the drawing), the left leg lies flat on the couch, the knee bent outward. But the right leg is raised. The head faces to the front and wears a *polos*. The hair differs in various specimens. Often a lock seems to hang down on either side of the head to the breast. Sometimes it is matted. In most cases it is like that of the terra-cotta which is drawn, consisting of rings encircling the face and ending on either shoulder close to the neck. As a rule the breast is bare, and a little lower begins the mantle, which falls over the left arm and across the body to the bottom of the couch, leaving the right arm naked. Sometimes there are traces of a chiton over the breast, and here the figure is undoubtedly

female.¹ But in other cases the figure is male. This is shown by the largeness of the chest and by the red paint, which, as is well known, is the conventional color for men's flesh in ancient art. The right arm falls across the lap to the front of the couch, and the right hand holds generally a *phiale*. In two cases a *cantharus* replaces the *phiale*. The *cantharus* occurs in figures of the same type found at Tarentum (*Arch. Zeit.* XL, p. 295, figs. 18, 19; cf. also *Gaz. Arch.* VII, pp. 157-158; Winter, *op. cit.* I, p. 200, 6, and p. 205) and at the sanctuary of the Cabiri near Thebes (*Athen. Mitth.* XV, 1890, p. 358; Winter, *op. cit.* I, p. 193, 1; and also in Winter, *op. cit.* I, p. 193, 6; p. 194, 6). Lenormant (*Gaz. Arch.* VII, p. 163) and Evans (*J.H.S.* VII, 1886, pp. 8 ff.) interpret such figures as Dionysus. But the *cantharus* could easily replace the *phiale* to vary the monotony of the type, and we actually find in specimens otherwise identical now *cantharus*, now *phiale*, and in some cases nothing, as in Kekule, *Ant. Terra-kotten*, II, p. 19, fig. 40. The *cantharus* points rather to the Hero Feast which is so often represented in marble reliefs (cf. Furtwängler, *Sammlung Sabouroff*, pls. xxx-xxxiii, 'Terra-cotta,' Einl., p. 13; 'Sculpt.' Einl., p. 27; also Miss Harrison, *Prolegomena to the Study of Greek Religion*, pp. 350 ff.). Wolters (*Arch. Zeit.* XL, pp. 303 f.) interprets the figures from Tarentum in the same way, *i.e.* as heroes. There is certainly no reference to the lectisternia of gods or goddesses, as Heuzey thinks (*op. cit.* text on pl. iii).

The type of a reclining figure² is wide-spread, and there are many parallels (cf. Winter, *op. cit.* I, pp. 191-207). Generally the figures are much larger than ours, and a female person is represented at the foot of the couch, and often also a child. They are painted, as also are those from Corinth. The terra-cotta here illustrated has brown on the *polos*, body, and

¹ Lenormant (*Gaz. Arch.* VII, p. 160) does not believe that the type of a reclining woman exists, but among the figures found at Corinth are some whose female sex cannot be doubted.

² Kekule, *op. cit.* p. 13, fig. 19, "Nicht aus Megara bekannt ist der aus Selinus in mehreren Exemplaren vorhandene Typus einer liegenden Figur welcher fast überall mit allerlei Veränderungen vorkommt."

drapery. The couch has only the white slip remaining, but blue is well preserved on the *cantharus*. There are traces of color on the other specimens also. The colors vary, and many different combinations occur. Red, brown, and pink are used for the flesh; red, blue, black, pink, and yellow for the couch; red, blue, black, and pink for the drapery; yellow and blue for the *phiale*. In one case the breast is brown, the drapery pink, the *phiale* yellow and also the couch; in another the body is brown and the drapery blue; in another the breast red, and the couch red with a yellow border below. The body can be red and the couch blue; or the body brown and the couch red; or the body brown, the drapery pink, and the couch blue. In one case the upper part of the couch is blue, the lower part pink. The red varies in shades, sometimes being so dark that it has a brownish color, sometimes so bright that it is probably the *μῖλτος* or *Σινωπὶς* which was used for terra-cottas (cf. *B. C. H.* XIV, 1890, p. 503, n. 3, and Lucian, *Lexiph.* 22).

21. Shield of the "Argive" type. Total diameter, 0.086 m. Clay, buff. Traces of white slip on the outside. Besides the whole specimen which is drawn parts of nine others were found, some larger, others smaller and thinner. In one broken example there are two round holes in the rim so that the shield could be hung up. In the one drawn there are no holes. On the central part are distinct traces of blue, and on the rim red. Probably all the shields were painted blue, with a red *ἄντυξ* or rim. In one case there is red on the inside. Terra-cotta shields have previously been found on the Acropolis in Athens; in a grave at Eretria (now in Athens, Berlin, and Boston, cf. *Arch. Anzeiger*, 1898, p. 142; *Am. J. Arch.* II, 1898, p. 147; *Report of the Boston Museum of Fine Arts* for 1897, pp. 36-37, nos. 42-69; *Athen. Mitth.* XXVI, 1901, p. 360 f., pl. xv; Berlin, Antiquarium, Inv. 7418, 8529); at Eleusis, along with Corinthian vase fragments ('Εφ. Ἀρχ. 1898, p. 69), and at the 'beehive' tomb of Menidi (cf. Wolters, *Jahrb. d. arch. Inst.* XIV, 1899, pp. 118 ff. and fig. 25, p. 119). Others are Furtwängler-Loeschke, *Mykenische Vasen*, p. 40, 1, and Stackelberg, *Gräber der Hellenen*,

pl. lxx, 6, 7, the latter decorated with gorgon-heads. An oval terra-cotta shield, 0.08 m. in diameter, is Fröhner, *Terres-cuites d'Asie de la Collection Julien Gréau*, pl. 53. The shields from Menidi are somewhat larger than ours and have linear patterns painted in brown-red over the white slip, which is found also on the inside. Another difference is that the shields from Menidi have handles. Wolters (*op. cit.* p. 127) rightly concludes that they point to a hero-cult; as do in all probability also the shields from Corinth.

22. Thin, oblong tablet, 0.05 m. high, with relief of cuirass. Clay, buff. Below the upper edge is a hole for suspension. The cuirass is of the usual form of leather cuirass, with shoulder pieces and two rows of flaps at the bottom. On both tablet and cuirass the white slip remains, with traces of the pink which was painted over the white. Terra-cotta cuirasses in the round are known (cf. Winter, *op. cit.* I, p. 386, 4, 5); but this, so far as I recollect, is the first specimen of a terra-cotta cuirass in relief.

23. Thin tablet, 0.055 m. high, with helmet of Corinthian type in relief. Clay, buff. The helmet faces to left. The nose piece is not visible, as on the snake *stelai*. At the top of the helmet there is a knob forming part of the crest, which does not appear on the tablet, but was probably painted. The whole is covered with yellow over the white slip.

24. Stele, 0.145 m. high, surmounted by a "Corinthian" helmet in relief and bearing a twisting serpent below. Parts of eleven *stelai* of a larger type like the one drawn have been found. In these the tail of the snake often projects over the two steps at the bottom and has six bends. The *stèle* tapers toward the top and reminds one of those painted on white lecythi (cf. the *stèle*, surmounted by a Corinthian helmet in Baumeister, *Denkmäler*, fig. 1939, with the inscription Ἀγαμέμνων, and the *stèle* with a Corinthian helmet on its face, in *White Athenian Vases in the British Museum*, pl. xi). Of a smaller type, 0.12-m. high, were found three whole *stelai* and pieces of twenty-seven others, sixteen showing the helmet. In this type the snake has only four

bends, and in place of the two steps there are two mouldings, sometimes only one. There seems to be still a third type. In one piece found there is no moulding at the top, and the helmet faces to the left. In two other cases the helmet faces to the left. In all three types the white slip remains on both front and back. On many the colors remain. The helmets are generally yellow, sometimes red. The snakes are usually blue, but sometimes red. One snake is yellow. One helmet has yellow well preserved on it, but the crest is red. When the helmet is yellow, the snake is generally red. When the helmet is red, the snake is blue.

The question at once arises as to the use of these unique *stelai* and whence they come. The helmet suggests a warrior or hero, and a *stele* surmounted by a "Corinthian" helmet does occur at the grave of a warrior (cf. above). *Stele* and snake are connected with the cult of the dead (cf. Rouse, *Greek Votive Offerings*, pp. 6 f.; Harrison, *Prolegomena to the Study of Greek Religion*, pp. 329 ff.). The snake occurs on the archaic Spartan reliefs representing the Hero Feast (cf. *Sammlung Sabouroff*, I, pl. i; *Athen. Mitth.* II, pp. 301 f. 459; IV, pp. 163, 193; VII, p. 163). The snake alone is carved on an early Spartan tombstone (Brunn-Bruckmann, 226) as if it embodied a hero. In the museum at Sparta, and also at Berlin, there are a number of slabs bearing snakes only. In the sanctuary of the Mistress in Arcadia were found terra-cotta images of snakes (cf. Frazer, *Pausanias*, IV, 370), but these are not *stelai*. From Pausanias we learn that a hero or god often took the form of a snake (cf. Paus. I, 24, 7; 36, 1; IV, 14, 7). The *stelai* from Corinth, then, probably were votive offerings in some shrine or sanctuary of a hero.

The question is whence this deposit comes. The answer has been suggested already in the case of some of the terra-cottas. The *stele* with the snake and the "Corinthian" helmet, the tablets with reliefs of helmet and cuirass, the shields, the reclining figures, and the reliefs of horse and rider are in all probability *ex-votos* from the sanctuary of some chthonian

deity or, better, of some hero. This conclusion is drawn from analogy with Hero Reliefs in sculpture. For example, on a relief from Cumae now in Berlin (*Cat. Berlin Sculptures*, no. 805) is represented a hero astride a prancing horse, like No. 19. behind him his heroized wife, before him a group of worshippers. On the wall hang helmet and shield (cf. also *Athen, Mitth.* XXV, pp. 176 f.). That the reclining figure points to a hero is clear from comparison with the so-called "Funeral Banquet" and "Hero" Reliefs in sculpture. To bring the terracotta mirrors and female figures and other "finds" into relation with some hero would be fanciful, but it is not necessary that all the offerings in the sanctuary of a hero should have direct reference to him. We cannot determine in the sanctuary of what hero these terra-cottas were *anathemata*. Since they date from the sixth and fifth, and perhaps the beginning of the fourth century, and since the sanctuary was destroyed long before the days of Pausanias, we are left to guesses.

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ARCHAEOLOGICAL INSTITUTE OF AMERICA

NEWS AND NOTES

THE following act for the incorporation of the Archaeological Institute of America was passed by the United States Senate on April 6, and by the House of Representatives on May 21, 1906. It was prepared by JOHN B. LARNER, Esq., of the Washington Society. The Honorable HENRY CABOT LODGE introduced it in the Senate, and the Honorable NICHOLAS LONGWORTH in the House of Representatives.

AN ACT

INCORPORATING THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That SIMEON E. BALDWIN, FREDERIC C. BARTLETT, WILLIAM N. BATES, W. K. BIXBY, CHARLES J. BONAPARTE, CHARLES P. BOWDITCH, HENRY F. BURTON, H. W. CALLAHAN, JOHN CAMPBELL, MITCHELL CARROLL, R. R. CONVERSE, J. T. EDMUNDSON, HOWARD P. EELLS, JOHN W. FOSTER, HAROLD N. FOWLER, BASIL L. GILDERSLEEVE, JOHN S. GRAY, J. E. HARRY, JOHN B. JACKSON, FRANCIS W. KELSEY, JOHN O. KOEPFLI, WILLIAM A. LAMBERTON, JOHN B. LARNER, SETH LOW, CHARLES F. LUMMIS, GEORGE F. MOORE, EDWARD DELAVAN PERRY, HENRY KIRKE PORTER, JOHN DYNELEY PRINCE, EDWARD ROBINSON, J. G. SCHURMAN, THOMAS DAY SEYMOUR, F. W. SHIPLEY, M. S. SLAUGHTER, CHARLES FORSTER SMITH, GEORGE S. SYKES, FRANK B. TARBELL, ANDREW F. WEST, BENJAMIN IDE WHEELER, JAMES R. WHEELER, JOHN WILLIAMS WHITE, JOHN H. WRIGHT, their associates and successors be, and they are hereby, created a body corporate and politic in the District of Columbia by the name, title, and style of the Archaeological Institute of America, and by that name shall have perpetual succession for the purpose of promoting archaeological studies by investigation and research in the United States and foreign countries by sending out expeditions for special investigation, by aiding the efforts of independent explorers, by publication of archaeological papers,

and reports of the results of the expeditions which the institute may undertake or promote, and by any other means which may from time to time be desirable.

SEC. 2. That the government of said corporation shall be vested in a council consisting of the following ex officio members: The presidents, the honorary presidents, the vice-presidents, the treasurer, and the secretary of the institute and the editor in chief and the business manager of its journal, the presidents of affiliated societies and the chairmen of the managing committees of any American schools founded by the Archaeological Institute of America in foreign countries for classical or archaeological studies and research (including those now affiliated with the voluntary association known as the Archaeological Institute of America), and the chairman of the committee on American Archaeology, and of additional members annually chosen by the members of affiliated societies, as may be provided by the by-laws.

SEC. 3. That said corporation may make all by-laws, rules, and regulations not inconsistent with law that may be necessary or expedient to accomplish the purposes of its creation; and it may hold real estate and personal property in the United States and any foreign country for the necessary use and purposes of said organization to an amount not to exceed one million dollars. The principal office of said corporation shall be in Washington, in the District of Columbia, and its annual meetings may be held in such places as its by-laws may provide.

The bill for the preservation of the remains of American Antiquity, which was prepared by a Committee of the Archaeological Institute and of the American Anthropological Society, has also passed the Senate and the House, by unanimous consent. It was introduced in the House on January 9, 1906, by the Honorable JOHN F. LACEY of Iowa, and, in the Senate, by the Honorable THOMAS M. PATTERSON of Colorado. The text of this bill follows:—

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That any person who shall appropriate, excavate, injure, or destroy any historic or prehistoric ruin or monument, or any object of antiquity situated on lands owned or controlled by the Government of the United States, without the permission of the Secretary of the Department of Government having jurisdiction over the lands on which said antiquities are situated shall, upon conviction, be fined in a sum not more than five hundred dollars or be imprisoned for a period of not more than ninety days, or shall suffer both fine and imprisonment in the discretion of the court.

SEC. 2. That the President of the United States is hereby authorized,

in his discretion, to declare by public proclamation historic landmarks, historic and prehistoric structures, and other objects of historic or scientific interest that are situated upon the lands owned or controlled by the Government of the United States to be national monuments, and may reserve as a part thereof parcels of land, the limits of which in all cases shall be confined to the smallest area compatible with the proper care and management of the objects to be protected: *Provided*, That when such objects are situated upon a tract covered by a bona fide unperfected claim or held in private ownership, the tract, or so much thereof as may be necessary for the proper care and management of the object, may be relinquished to the Government, and the Secretary of the Interior is hereby authorized to accept the relinquishment of such tracts in behalf of the Government of the United States.

SEC. 3. That permits for the examination of ruins, the excavation of archaeological sites, and the gathering of objects of antiquity upon the lands under their respective jurisdictions, may be granted by the Secretaries of the Interior, Agriculture, and War, to institutions which they may deem properly qualified to conduct such examination, excavation, or gathering, subject to such rules and regulations as they may prescribe: *Provided* That the examinations, excavations, and gatherings are undertaken for the benefit of reputable museums, universities, colleges, or other recognized scientific or educational institutions, with a view to increasing the knowledge of such objects, and that the gatherings shall be made for permanent preservation in public museums.

SEC. 4. That the Secretaries of the Departments aforesaid shall make and publish from time to time uniform rules and regulations for the purpose of carrying out the provisions of this Act.

The Archaeological Societies of San Francisco, Utah, and the Northwest have been accepted as Affiliated Societies of the Institute.

JUNE, 1906.

ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS

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GENERAL AND MISCELLANEOUS

Terra Sigillata. — At the May (1905) meeting of the Berlin Arch. Gesellsch., H. DRAGENDORFF spoke on the history of *terra sigillata*. Originating in Asia Minor, the style was brought to Italy about 200 B.C. and reached its highest development at Arretium about the time of the Roman occupation of Gaul and the Rhine, where it was imitated and mixed with characteristics of other styles in the local provincial ware. In the first century after Christ Arretine ware was superseded even in Italy by a rival ware with similar forms but a new style of decoration, made chiefly at Banassac in southern France, and this in turn gave place in the provinces to the ware of Lezoux-sur-Allier, while vessels of metal came into use in Italy. The manufacture at Lezoux lasted until the destruction of the town by German barbarians. The German-Roman border camps used also a ware from Rhein-zabern and various local fabrics. There was throughout a gradual debasement of the style, and the relief ware was finally replaced by jugs with mere branched ornament resembling Frankish and Alemannic pottery. (*Arch. Anz.* 1905, pp. 116-118.)

Ancient Artillery. — In *Röm. Myth.* XX, 1905, pp. 166-184, R. SCHNEIDER presents the results of his study of catapults, etc., as represented on ancient reliefs, with special reference to the example from Pergamon, now in Berlin, and to a representation on the Vatican epitaph of an officer of the imperial arsenal under the Flavian emperors. Tentative reconstructions of

¹ The departments of Archaeological News and Discussions and of Bibliography are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, and the Editors, especially Professor MARQUAND and Dr. PRABODY.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1905.

For an explanation of the abbreviations, see pp. 135, 136.

engines by a Saxon officer, Major Schramm, in Metz, are to be followed by further attempts under the same auspices, with the aid of the director of the Saalburg Museum and an antiquarian society in Metz.

The Campana Collection. — In *R. Arch.* VI, 1905, pp. 161-163 (2 figs.), S. REINACH publishes some additional notes from various sources on the history of the Campana collection.

Pliny's Journalist Methods. — A second paper on Pliny's use of a censor's list of the year 73 in making his citations of works of art in Rome with classification by Regions of the city, in *N. H.* XXXIV-XXXVI, is published by D. DETLEFSON in *Jb. Arch.* I. XX, 1905, pp. 113-122. See *ibid.* XVI, pp. 75-107.

Xerxes and the Hellespont. — In *R. Arch.* VI, 1905, pp. 1-14, S. REINACH argues that the acts of Xerxes in beating the Hellespont and throwing fetters into it were ritual acts. The iron sunk in the sea by the Phocaeans, the ring of Polykrates, the ring of Minos, the marriage of the doge of Venice with the Adriatic, and other similar acts are cited in comparison.

Ancient City Life. — A discussion of some phases of the city life of Pergamon and of Priene as typical ancient cities is given by F. KOEPP in *Arch. Anz.* 1905, pp. 141-149. Of the three usual stages of development dominated respectively by the need of security, by an expanding municipal activity, and by an ideal of ease and comfort, Priene represents almost exclusively the second, here the Hellenistic stage, for its acropolis, the first place to be inhabited on any ancient site, is wholly above and separate from this second town, and city life had died out here before Roman domination made it safe to expand beyond walls. Pergamon, on the contrary, lived through all three stages, and much of the evidence of the two earlier ones is obscured or destroyed by the last. Both cities show the splendid achievements of the Hellenistic city spirit, whether the impulse came from a powerful ruling family like the Attalids or from plain citizens. The high-pressure water system of Pergamon, which the Romans were forced to adopt but could not keep up in its original efficiency, is especially admirable.

Neolithic Burial. — In *Reliq.* XI, 1905, pp. 145-161 (15 figs.), GEORGE CLINCH briefly describes and discusses neolithic tombs and monuments, chiefly those in England.

Archaeology and the Bible. — In *Rec. Past*, IV, 1905, August, pp. 234-242 (fig.), JOHN EASTER, reviewing the relations of archaeological discoveries to the Bible finds that they are in harmony.

Archaeology in Croatia. — The *Vjesnik* of the Croatian Archaeological Society of Agram (Zagreb), vol. VIII, 1905 (237 pp.; 170 figs.), contains thirteen articles, an obituary sketch of the life of Ivan Krstitelj Tkalčić, reports, notes, and indexes. J. BRUNŠMIĆ (pp. 35-106; 132 figs.) continues his fully illustrated catalogue of the objects of marble and stone in the museum at Agram, most of which are more or less fragmentary works of Roman date found in Croatia. There are several Greek inscriptions, the most interesting of which is the decree from Korčula, with list of colonists, published in Dittenberger's *Sylloge*, II², p. 792, No. 933. BRUNŠMIĆ also (pp. 176-192; 9 figs.) describes some discoveries of coins, some of which are Roman, others mediaeval and later, in Croatia and Slavonia, and (pp. 208-220; 8 figs.) early mediaeval antiquities, chiefly fibulae, from Croatia and Slavonia. V. HORFILLER discusses (pp. 118-128; 8 figs.) a votive relief of lead from Ser-

bisch-Mitrovica, a relief of lead from Divoš (pp. 204-207; 2 figs.), and a prehistoric necropolis in Smiljan near Gospić (pp. 193-203; 5 figs.). V. KLAIĆ writes of the Croatian kingdom in the fifteenth century and the first quarter of the sixteenth, 1409-1526 (pp. 129-147), and the coronation of the Arpad princes as kings of Dalmatia and Croatia, 1091-1207 (pp. 107-117). B. KRNIC publishes and discusses a document of Zagreb (Agram) of the year 1482 (pp. 159-164). I. MILČETIĆ publishes three Glagolitic documents of the fifteenth century (pp. 30-33). F. ŠIŠIĆ writes of the death of the Croatian King Zvonimir (pp. 1-29). M. VASIĆ publishes a bronze vessel in the form of a bust of a youth from Viminacium (pp. 148-158; 5 figs.). N. VULIĆ publishes two Roman epitaphs from Montenegro.

EGYPT

The Stele of the King Serpent. — In *Mon. Mém. Acad. Insc. (Fondation Piot)*, XII, pp. 5-17 (pl. ; 6 figs.), G. BÉNÉDITE publishes and discusses the stele from Abydos, now in the Louvre, upon which is the Horus name (Ka name, Banner name) of a king whose other name is unknown. The stele is 0.18 m. thick, 0.65 m. wide, and was originally 2.50 m. or 2.60 m. high, but is now only 1.45 m. in height. It probably stood as a visible monument above the tomb. It is an original work of the pre-Memphite period, not a later imitation. It is adorned on the front with the hawk standing upon a rectangular foundation in the upper part of which is the serpent, while the lower part is occupied by the representation of a building (two doors and three towers). This last is the tomb, or perhaps the palace, of the king. Such representations may have their origin from a tribe with the hawk as its token, which at some very early period conquered Egypt.

The Decoration of the Vases of the Neggadeh Period. — In *C. R. Acad. Insc.* 1905, pp. 257-278 (3 figs.), G. FOUCART shows that the conventional representations on the vases of the Neggadeh period constitute almost a hieroglyphic system and serve the same purpose as the inscriptions of later times, insuring for the deceased a share in the festivals of the gods and the necessary nourishment in the future life.

Egyptian Chronology. — In *Orient. Lit. Zeit.* VIII, 1905, cols. 473-483, E. MAILER contests the conclusion of Edouard Meyer in his recent *Egyptian Chronology*, that the day of the Sothis festival fell always upon the 19th of July of the Julian year; and shows that the Sirius year did not correspond with the Julian year and that the Heliacal rising of Sirius in ninth year of King Ptolemy Euergetes recorded in the decree of Canopus must not be identified with the 19th of July of the Julian year. He concludes that the older calculations of Oppolzer are more accurate than those of Meyer, and that the Sothis periods in their earlier occurrences fell several years earlier than Meyer assumes.

The Mastaba of Gem-mi-kai. — The first volume has appeared of an exhaustive and elaborate publication of a fine mastaba built under the first king of the sixth dynasty, which was excavated by De Morgan thirteen years ago. The second volume is soon to be published. The sculptures and inscriptions are carefully reproduced and discussed. Apparently the sculptors of the reliefs had books of patterns, from which they copied their

designs. Some of the hieroglyphic inscriptions were probably also contained in these books, and were perhaps not always understood by the copyists. Such publications preserve the material which is important for the study of history and art even if the original monument is exposed to destruction. (F. W. v. BISSING and A. E. P. WEIGALL, *Die Mastaba des Gemmi-kai*, vol. I, Berlin, 1905, A. Dunker. 42 pp.; 33 pls.; figs. Folio. Two volumes, 50 M.)

Pronunciation and Correct Method of Transcription of Egyptian. — In *Orient. Lit. Zeit.* VIII, 1905, cols. 313-323, 361-371, 413-423, W. M. MÜLLER criticises the current methods of transcribing Egyptian. The older method of Lepsius, that is still used in England and France, is far behind the present state of Egyptological science, and the so-called Berlin method that was introduced in the *Zeitschrift für Aegyptologie* in 1889 marks an advance, but uses a different system from that used at present in the Semitic languages. This causes a constant confusion. The author maintains that a uniform system should be used for the Egyptian and for the Semitic languages, and points out what are the proper equivalents in Roman characters of the different Egyptian signs.

Magic Ivories of the Middle Empire. — In *S. Bibl. Arch.* XXVII, 1905 (17 pls.), F. LEGGE discusses some fifty flat pieces of ivory carved with singular figures that are found in different Egyptian museums in Europe, Africa, and America. They are all made from the point of the tusk of the elephant or hippopotamus, and, as far as is known, they have come from the neighborhood of Thebes. They represent a procession of sacred animals, and seem to be designed to depict the march of the sun, either across the sky or through the underworld. The solar emblem appears in every one, and is accompanied with figures connected with solar legends. These wands were made for magical protection, probably against the bites of serpents. The names of the persons for whom they were made indicate that they ranged through a period from the twelfth to the fourteenth dynasty.

Egyptian Silver Statuettes. — In *Proc. Soc. Ant.* XX, 1904, pp. 97-103 (9 figs.), F. G. HILTON PRICE publishes, with notes: (1) a small statuette of a sphinx with the cartouche of Sequenen-Rā of the seventeenth dynasty, (2-5) statuettes of Thoth, Bast, An-heru, and Taurt or Thoueris, the dates of which are not given, and (6) the kneeling figure of a king or prince holding a vase in each hand, ascribed to the eighteenth dynasty. All the statuettes are of silver.

The Tomb of Ioua and Tioua. — In *The Century*, November, 1905, pp. 72-76 (pl.; 21 figs.), H. C. GREENE gives an account of the discovery of the tomb of the parents of Queen Taia (Tii), in the Valley of the Tombs of the Kings, with a description of its contents. (See *Am. J. Arch.* 1905, p. 339.)

Gold Bars for Coinage. — In *Proc. Soc. Ant.* XX, 1904, pp. 90-97 (4 figs.), two Roman gold bars for coinage from Aboukir, Egypt (cf *Arch. Anz.* 1902, p. 46), are published with notes by G. F. HILL. They are now in the British Museum. On one are two stamps: (1) . . . ANTIVS | ACVEPPSIG | . ROBAVIT and ΕΡΜΟΥ | ΕΡΜΟΝ, i.e. . . . *antius* | *A(ulus) C(aecilius) Ve(stinus) p(rae)positus sig(navit)* | (*p*)*robovit*, the first word being a proper name and belonging with *probarit*, and Έρμον (πόλεως).

These interpretations are suggested by SEYMOUR DE RICCI. On the second bar is inscribed: *Benignus coxit*.

The Identity of the Hero of the Egyptian Tale of the Two Brothers.—In *S. Bibl. Arch.* XXVII, 1905, pp. 185–186, A. H. GARDINER discusses a passage in a hieratic ostrakon in the Museum of the Society of Antiquaries in Edinburgh which speaks of Barta, when he was in the arms of Bast, being cast out of every land. From this he infers that Barta was originally a mythological figure, and that the actors in the “Tale of the Two Brothers” are divine personages, and the incidents are derived from mythological traditions of the Egyptians. The mythological spirit has, however, been largely lost, and the story is told as though it were an ordinary historical episode.

Ancient Egyptian Mast-heads.—In *’Εφ. ’Αρχ.* 1905 (pp. 157–160; pl. 4), FR. W. VON BISSING publishes two nearly cylindrical hollow bronze caps nearly a metre long with rings on the sides for stays, etc., in the Egyptian collection of the National Museum at Athens. As one bears a dedicatory inscription in hieroglyphics to Onouris and Hathor, it seems probable that they once terminated the masts of two sacred ships.

Egyptian Imitations of Athenian Coins.—In *J. Int. Arch. Num.* VIII, 1905, pp. 103–114 (3 pls.), G. DATTARI describes and discusses a hoard of Athenian tetradrachms found near Benha, in Egypt, in December, 1903. Many of the coins are countermarked. Many of them (130 of the 240 preserved from the entire hoard of 700) are apparently not of Attic workmanship, but were struck in Egypt, perhaps by King Tachos, B.C. 364. A die was found on the same mound where the coins were discovered. Perhaps other coins besides the Attic tetradrachms were struck in Egypt.

Greek Mummy Labels in the British Museum.—In *S. Bibl. Arch.* XXVII, 1905, pp. 115–122 and 159–165 (pl.), H. R. HALL continues the description of Greek mummy labels in the British Museum begun in the preceding two numbers of the same journal. He gathers a large collection of new names, partly Greek and partly Egyptian, and throws much light upon the syncretism that went on in Egypt during the Greek period between the Greek and Egyptian religions.

The Ethical Papyrus of Leyden.—In *J. Asiat.* X, 1905, pp. 193–249, M. E. REVILLOUT publishes in hieroglyphic text and translation the first part of the famous Ethical Papyrus of Leyden. This papyrus is written in demotic, which offers so great difficulties to the student that the editor has deemed it best to transpose it into hieroglyphic. It is a unique collection of proverbs and sage counsels that bear a striking resemblance to the literature of the ancient Hebrews.

The Aramaic Papyrus from Elephantine.—In *S. Bibl. Arch.* XXVII, 1905, pp. 187–188, C. H. W. JOHNS discusses the Aramaic papyrus published *ibid.* XV, 1903, pp. 202 ff. The difficult word *nbz* in line 6, he suggests, is the same as the *nibzu* which appears in one of the Assyrian letters published by R. F. Harper. Here apparently it means “receipt.”

The Dating of the Fayum Portraits.—The periods currently assigned to the panel-portraits of Greek mummies are either too early (Ebers) or too late (Petrie). They can be dated in most cases by the manner of wearing the hair, and are all of the Roman period, from the time of Claudius well on into the third century. They are the product of long-practised Hellenistic

art applied to a new purpose without any experimental period, while the modelled masks of plaster, cartonnage, etc., which began to be used somewhat earlier, are of Egyptian origin and marked a wholly new departure. Both kinds of portrait were in use at the same time, one or the other being preferred at different places. (C. C. EDGAR, *J. H. S.* XXV, 1905, pp. 225-233; pl.)

BABYLONIA AND ASSYRIA

The Influence of Babylonia and Assyria upon the Coasts of the Mediterranean. — In *Der Alte Orient*, VII, part 2, H. WINCKLER discusses the relations of Babylonia and Assyria to the West-land from the earliest times down to the fall of Babylon. He shows that in the third millennium before Christ Babylonian influence was paramount throughout the countries at the eastern end of the Mediterranean, and that the so-called Mycenaean art owes its development to Babylonian influence; that the Phoenician civilization was essentially of Babylonian origin, and that through Phoenician commerce this civilization was disseminated through all the countries bordering upon the Mediterranean. In the Assyrian period the same influences were at work, and Babylonian learning was continually passed along to the nations of the west and became the starting point of the intellectual life of Greece.

Babylonian Method of Naming the Years. — In *Orient. Lit. Zeit.* VIII, 1905, cols. 268-273, L. MESSERSCHMIDT publishes a tablet of the reign of Samsuditana, in which the name of the year is determined by an event which occurred on the first day of the month Nisan, and in which was also an abbreviated designation by which the year was ordinarily known. He infers that the name was given to the year from the first important event which occurred in it; and that notices of this name were sent into all the provinces. Places that were remote from the capital and received the news late continued to number by the previous year until the news of the new name reached them.

Two New Babylonian Kings. — In *Orient. Lit. Zeit.* VIII, 1905, cols. 5-12 and cols. 5-13, E. SCHEIL publishes two Babylonian texts containing the new royal names of Ibiq-Ištar, king of Malgi, and of Salamana.

Meaning of the Ring and the Rod in Babylonian Sculpture. — In *Bibl. World*, XXVI, 1905, pp. 120-123, A. E. WHATHAM discusses the ring and the rod that appear frequently as attributes of divinities in the Babylonian sculptures. He comes to the conclusion that the rod is a symbol of authority and that the circle represents the orb of the world.

The Dog of King Soumou Ilou. — In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 19-28 (pl.; 2 figs.). L. HEUZEY publishes and discusses a figure of a recumbent mastiff only 0.105 m. in length, which was found at Tello, and is now in the Louvre. On the body of the dog is a dedication to the goddess Nin-Isin for the life of Soumou Ilou, king of Ur, by Abba-dongga, hierophant (?), son of Ouroukaghina. The inscription seems to date from a time not long before Hammurabi. In the back of the dog a hole was made at a later time into which a cylindrical vase of steatite was fitted.

An Archaic Axe-head in the Pierpont Morgan Collection. — In *J. Am. Or. S.* XXVI, pp. 93-97, J. D. PRINCE discusses an ancient Babylonian axe-head of agate, once the property of Cardinal Borgia, and recently pre-

sented by Mr. J. Pierpont Morgan to the American Museum of Natural History. It bears an inscription reading "Kahattish, the favorite of the gods, presented this." The characters are archaic, approaching those of the Gudea period, but are slightly more wedge-shaped than the Gudea characters. This shows that the inscription belongs somewhere between the period of Gudea and that of Hammurabi.

Proper Names of the Period of the First Dynasty of Babylon.—In the *Expository Times*, XVII, 1905, pp. 29–31, A. H. SAYCE discusses the volume on early Babylonian personal names by H. RANKE, Philadelphia, 1905. He comments on the occurrence of such Hebrew names as Reuben, Noah, Jeshurun, Jerahmeel, Jacob, etc., and the connection of this fact with the history of early Semitic migrations. The divine name Yahu is also discussed.

A New Inscription of Nebuchadnezzar.—In *Mith. Vorderas. Ges. X.* 1905, pp. 304–305, B. MEISSNER gives an account, with transcription, transliteration, and translation, of a new inscription of Nebuchadnezzar's, describing how he adorned the road to the Sanctuary with tiles. This inscription is interesting on account of its connection with the discoveries of the German expedition in Babylon.

Meaning of the Sign NI-GIS.—In *Orient. Lit. Zeit.* VIII, 1905, col. 247, B. MEISSNER discusses the value of the ideogram NI-GIS and concludes that it does not mean "olive oil" or "castor oil," as has been supposed, but "sesame oil."

Hatamti, A Land mentioned in an Elamite Inscription.—In *Orient. Lit. Zeit.* VIII, 1905, col. 250, V. SCHEIL maintains that the reading Hatamti is correct instead of Hapirti, and gives in transliteration and transcription the text of the King Sutrak Nakhunte in which this country is mentioned.

A New Variety of Archaic Elamite Writing.—In *Orient. Lit. Zeit.* VIII, 1905, col. 323, F. BORK discusses the new variety of writing discovered by the French expedition at Susa and published in the sixth volume of the texts. Two of the inscriptions are written with lines and several hundred small tablets in a sort of cuneiform. Although the characters resemble one another, it is possible that we have to deal here with two independent sorts of writing. Bork concludes from the number and arrangement of the signs that this is probably a syllabic system of writing. On the assumption that the Babylonian text is parallel to one of the proto-Elamite texts he attempts a translation of one of the tablets.

The Deities of Ancient Elam.—In *Orient. Lit. Zeit.* VIII, 1905, cols. 385–390, G. HÜSING discusses a recent article on the same subject by Genouillac in the *Recueil de Travaux* and proposes a number of emendations and additions to the list of 66 names there presented.

A Selection of Hymns and Prayers.—In *Der Alte Orient*, VII, 1905, Part 3, H. ZIMMERN gives a choice collection of translations of Babylonian hymns. Many of these appeared previously in his book of *Babylonian Penitential Psalms*, published in 1885, but the new translations represent the results of new criticism of the texts and the progress of Assyriology during the last twenty-five years. The hymns are arranged in such a form as to bring out their parallelism and strophic structure. They contain psalms of thanksgiving for victory, praises of the king, and prayers for the king,

hymns to the various deities, prayers offered at sacrifices, laments, magical formulas, penitential psalms, etc.

Marriage at Babylon. — In *C. R. Acad. Insc.* 1905, pp. 210-214, E. Coq discusses marriage at Babylon according to the laws of Hammurabi.

SYRIA AND PALESTINE

The Second North Wall of Jerusalem. — In *Pal. Ex. Fund, Quarterly Statement*, XXXVII, 1905, pp. 231-242, C. W. WILSON discusses the problem of the course of the second north wall of Jerusalem and comes to the conclusion that Shick's theory is untenable. The older theory which makes the wall run due north from David Street parallel to Christian Street to a point north of the Church of the Holy Sepulchre he also rejects and concludes that no certain trace of a second wall has yet been found, though possibly one or other of the masses of masonry found in the lines just mentioned may have belonged to this wall.

Archaeological History of Jerusalem. — In the *Expositor*, VI, 1905, pp. 1-17, 215-233, 336-350, 303-320, G. A. SMITH gives a history of Jerusalem in the time of Isaiah, at the time of Sennacherib's campaign, in the period of Deuteronomy, and during the reign of Manasseh, and incidentally discusses the building operations that were undertaken by Hezekiah and Manasseh, and their identification with existing remains.

Palestinian Potters' Seals. — In *Pal. Ex. Fund, Quarterly Statement*, XXXVII, 1905, pp. 243-253 and 328-342, R. S. MACALLISTER discusses the stamps of pottery bearing the words, in old Hebrew letters, "To the King," and after these one of the four proper names, Hebron, Shocoh, Ziph, or Memshath. He suggests that these four names belong to guilds of royal potters, and appeals to 1 *Chr.* ii. 42; iv. 16, 18, 21, 23, in proof that Hebron and Ziph and Shocoh were the names of potters' guilds in the time of the Chronicler. Mareshah in these verses he regards as a textual corruption of Memshath, the fourth of the potters' guilds. The connection of these names with the daughter of Pharaoh in iv. 18 he explains as due to the use of the Egyptian scarab as a symbol on these jar handles. Besides the so-called royal stamps there are a number of stamps with the names of private persons. These can be arranged in more or less complete genealogies, and they correspond more or less perfectly with the lists of potters' families in *Chronicles*.

The Ossuary of Nicanor. — In *Pal. Ex. Fund, Quarterly Statement*, XXXVII, 1905, pp. 253-257, R. A. S. MACALLISTER discusses the genuineness of the Nicanor ossuary in reply to the strictures of Belleli. He shows that the ossuary was discovered by the dragoman of Sir John Gray Hill on Sir John's grounds, and that it was seen *in situ* by a number of residents of Jerusalem; that there was no motive for forgery, and that no forger in Jerusalem is sufficiently clever to execute such an ossuary. A forger would surely have mentioned that Nicanor was the builder of the gate of the Temple, but a contemporary would not consider this necessary. The bad Greek of the inscription is no evidence against its genuineness, since equally bad Greek is found in numerous other Jewish inscriptions of the same period.

The God Esmun. — In *Zeitschr. d. Morgenländischen Gesellsch.* LIX, 1905, pp. 459-522, W. BAUDISSIN discusses the Phoenician god Esmun, in whom new interest has been aroused since the discovery of his temple at Sidon.

Through his identification with Aesculapius his cult exercised a wide influence in the Graeco-Roman world, and through absorption of Canaanitish ideas by the Israelites, it was not without influence upon the formation of Hebrew religious ideas. The name is connected with the Hebrew root *shaman*, "to be fat" in the sense of "vigorous," so that Esmun means "the strong" or "mighty." The monuments show that the cult of Esmun prevailed from Mesopotamia as far as the Phoenician colonies in Northern Africa. The identification with Aesculapius is first attested by a trilingual inscription of the second century from Sardinia. All of the passages in classical writers in which this identification is made are here cited, and the inference is drawn that Esmun was a god of healing with attributes similar to those of Aesculapius. On coins Esmun seems to be identified with Dionysus, which points to agricultural elements in his character similar to those of the Baalim of Canaan. Finally, the identification of Esmun with Astarte in the combined name Esmun-Astart is discussed, and the combination with Melkart in the combined name Esmun-Melkart.

The Mesha Inscription. — In *Zeitschr. d. Morgenländischen Gesellsch.* 1905, pp. 33-35, F. PRAETORIUS discusses several difficult passages in the Mesha inscription. The one usually translated, "And Omri took the whole land of Medebah, and dwelt in it his days and half of his son's days, 40 years," Praetorius renders, "A garrison was placed in it during his days and half the days of his son, 40 years." The difficult passage about Ariel he translates, "I carried away prisoner from them Ariel, their governor, and dragged him before Chemosh." *Ibid.* p. 250, KÖNIG points out difficulties in the way of Praetorius's rendering of this latter passage. *Ibid.* pp. 233-251, E. KÖNIG maintains that the Mesha inscription is genuine. The objection that it is ascribed to the one king of Moab mentioned in the Old Testament, is answered by showing that the Old Testament mentions also Balak and Eglon. Points separating the words are found in the Siloam inscription and in the Zenjirli inscriptions. Lines between clauses are found also in an inscription of Ashurnatsirpal and in Babylonian hymns. The indication of certain vowels by vowel letters occurs as early as the Zenjirli inscriptions. Differences from pure Hebrew constitute no objection to the genuineness of the monument, since it is not likely that the Moabites spoke exactly the same idiom as the Israelites; the differences that occur are those that we should expect in the direction of closer resemblance to the Aramaic and Arabic. There is accordingly no sufficient reason for doubting its genuineness.

A New Attempt to translate Hittite Inscriptions. — In *S. Bibl. Arch.* XXVII, 1905, pp. 191-254 (pl.), A. H. SAYCE maintains that the time has now arrived when the decipherment of the Hittite inscriptions is complete. He gives a translation of most of the texts published in Messrs. Schmidt, *Corpus Inscriptionum Hittiticarum*, accompanied with notes on certain emendations of the text and an elaborate commentary. At the end is an alphabetic vocabulary of all the words in the inscriptions as they are identified by the author, and a table of characters that have not been included in previous lists of signs. In *The Biblical World*, XXVI, 1905, pp. 31-40, the same author gives a sketch of the way in which the Hittites have become known to us and of the various steps in the process of deciphering their writing.

Palmyrene Inscriptions in New York. — In *J. Am. Or. S.* XXVI, pp. 105-112 (8 pls.), W. R. ARNOLD discusses eight Palmyrene monuments in the Metropolitan Museum, New York. These are of the familiar Palmyrene type, bearing busts (in one case a full-length figure) of deceased persons and brief inscriptions giving the names, descent, and date of death.

Palmyrene Tesserae. — In *J. Am. Or. S.* XXVI, pp. 114-116 (pl.), H. H. SPOER describes seven small Palmyrene tesserae bearing figures and brief inscriptions.

Prehistoric Flints in Syria. — In *Bibl. World*, XXVI, 1905, p. 68, J. H. BREASTED gives a summary of an address by MAX BLANKENHORN on the flint implements of Syria. Flints of all periods are found in large numbers in Syria and have never been studied with any degree of thoroughness. Blankenhorn makes a provisional classification of them and suggests the periods to which different types presumably belong.

The High Place at Petra. — In *Mith. d. Pal.* V. 1905, pp. 49-56, H. GUTHE discusses the high place at Petra. He holds that its age cannot be certainly determined, but that in any case it gives an exact idea of the sort of high places that were in use among the Canaanites, and that were adopted from them by the Israelites in their conquest of the land.

The Heracleum of Rabbat-Ammon (Philadelphia) and the Goddess Asteria. — In *R. Arch.* VI, 1905, pp. 209-215, CLERMONT-GANNEAU, on the basis of an inscription (*R. Bibl.* 1905, pp. 596 f.) and coins of (Rabbat-Ammon) Philadelphia, in Coele Syria, associates Heracles at that place with Milkom. A coin of L. Verus mentions the goddess Asteria, who may be identified with Astarte. Athenaeus IX, 322, calls Heracles the son of Asteria, and says that he was killed by Typhon in Libya, but resuscitated by the odor of a quail. By another story Asteria was changed into a quail, then into an island, Asteria or Ortygia (Delos).

Syrian Bronzes. — In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 65-78 (pls. VI, VII; 4 figs.), A. DE RIDDER publishes three bronzes in the Clercq collection in the Louvre. (*Catalogue de Clercq III, Les Bronzes*, 218-219, pp. 141-146 and 328, pp. 233-235.) All are from Tortosa. The first is a lararium consisting of a Tyche between a trophy and a Nike. Before these three figures are two Erotes, each holding a torch. The Erotes stand on ships' prows supported on short columns. The trophy is supported on a tree trunk, the Nike on a column. Although part of the base is modern, the group as a whole is ancient. The original probably belonged to the Hellenistic age. The other two bronzes are statuettes of the Zeus of Heliopolis, with which two bronze bulls were probably found. One of the statuettes is adorned with a series of busts in high relief, the other merely with disks. Such differences are probably due to the fact that the original object of cult was merely a betyl which was partially anthropomorphized at a comparatively late date, the time of the Antonines or later.

The Month Abib Identical with the Egyptian Epiphi. — In *S. Bibl. Arch.* XXVII, 1905, pp. 255-259 E. MAHLER gives evidence of the existence among the Egyptians of what he calls a "nature year" in distinction from the ordinary "vague year" and the "Sothic year." On New Year's Day of this year first-fruits were brought to the temple of Siut. This was 50 days from the 15th of Epiphi. This interval of 50 days corresponds with the interval of 50 days between the 15th of Abib on which the Passover was

kept and the feast of Pentecost on which the first-fruits were offered. Hence it is inferred that Abib is identical with Epiphi of an Egyptian nature year.

ASIA MINOR

Lycaonian and Phrygian Notes. — In *Cl. R.* XIX, 1905, pp. 367–370, W. M. RAMSAY publishes an inscription at Zizma (Zizima), on four sides of a stone with reliefs: on side A, *βουλευτῆς* | [¹I]α[τ]ροκλ[η]ς [^M]νεμ[ά]χου Ὁρέστου εὐχὴν | Ἀπόλλωνι Σώζοντι, on side B, Ἀνγιδισι ἐπ[η]κόω, on side C, Ἡ[λί]ου, on side D, Μητρὶ Ζιζιμηνῇ. As the Meter Zizimene was an Iconian deity, Iatrokles was probably a senator of Iconium. Another inscription, [αὐτ]οκρατόρων, indicates that the property of the Meter Zizimene at Zisma formed an Imperial estate. A third inscription is briefly described. An inscription, Αἴλιος, Σεβ(αστοῦ) ἀπελ(εύθερος), Φαῖστος ἀνέστησε, apparently refers to a freedman of Hadrian, in charge of the Imperial estate. Other indications of the Imperial property at Zizma are found at the neighboring Laodicea Katakekaumene, so called from the smoke of its quicksilver mines. A fragmentary dedication to Dionysus, with mention of the deme of Zeus Megistos Olympios, is published, as is also an inscription from a village of the Saittan territory (Ala-Agatch-Tehiftlik), recording that a priest of Asclepius introduced statues of Asclepius and Hygieia into the temple of Zeus Agoraios. *Ibid.* pp. 413–429, Takali is identified with Dakalias. Kaballa may be identical with these, or is to be placed at Tchigil. Colonia Iconiensium is discussed. An inscription proves that Iconium was not a colony until late in Hadrian's reign, when a new province was formed and, probably, the Koinon of the Lycaones was created. Iconium remained a part of Provincia Galatia (inscription). 'Zeus Eurydamenos' and 'The Imperial Estates Round Pisidian Antioch' are discussed on the basis of inscriptions. The 'Inscriptions of the Xenoï Tekmoreioi' are discussed. The τέκμωρ was a pledge of loyalty to the State in its contest with the Christians. The dates of these inscriptions are about 215–225 and 245–255 A.D. A list of names of towns and villages is added. The tendency to move from the city to the country in the third century after Christ is due to the revival of the Oriental spirit and to the greater attractiveness of life on the Imperial estates.

Aranda. — In *R. Ét. Gr.* XVIII, 1905, pp. 159–164, TH. REINACH discusses the inscription from Aghatcha-Kalé (see *Am. J. Arch.* 1905, p. 344). He reads:

Ἀθάνα[τα] μνημεῖα παρ' εὐ[θ]εμίτοις σαδράπησιν
κείμεται Ὀρ(ρ)ομάνη τε < Ἀριούκου > καὶ Ἀριούκη φίλῳ νίῳ,
σύνκε[ν] Ἀράνδων, ὧν ἔκτισ[ε]. Χερσαῖα λαβών,
στέγους τε καλο[ῦ ποικ]ίλα τεύχη.

"Immortal reminders (or memories) will remain with (*i.e.* in the minds of) just satraps of Oromanes, son of Arioukes, and his dear son Arioukes, on account of Aranda, which he (*i.e.* Oromanes) founded, having received a sterile land, and also the many-colored walls of a fair palace." The town of Aranda is otherwise unknown.

Enaia or Anaia in Caria. — In *J. Int. Arch. Num.* VIII, 1905, pp. 161–174 (pl.), I. N. SVOKONOS discusses some coins with the inscription E N

(sometimes as a monogram) and various types, *e.g.* a cow with a calf, a pelta, a rosette, a head of Heracles. The dates range from before the Persian wars to the second century B.C. These coins are ascribed to Enaia, usually written Anaia, a town on the coast of Caria.

Paphlagonian Rock-Tombs. — A brief account of the pre-Persian rock-graves of Paphlagonia, copied from the half-buried dwellings of the eastern part of Asia Minor, and yet showing in the later examples resemblance to Cyprian and Ionic buildings, is given by R. LEONHARD in *Arch. Anz.* 1905, pp. 149-150, together with some discussion of other rock-cuttings of that region. They all belong within the sphere of the "Mycenaean" civilization, and are the work of a pre-Phrygian people, worshippers of Cybele, the earthquake goddess, whose name means "cavern."

Lydian and Carian Inscriptions in Egypt. — In *S. Bibl. Arch.* XXVII, 1905, pp. 123-128 (3 pls.), A. H. SAYCE discusses nine Lydian and Carian inscriptions that have been found in various parts of Egypt during the last few years and gives a provisional translation of them. Some new characters appear in these that have not been noted previously in inscriptions in the dialects of Asia Minor. On p. 129 G. LEGRAIN adds three inscriptions from Gebel Abou Gorab.

Occurrences of the Name Mausolus in Egypt and Assyria. — In *Orient. Lit. Zeit.* VIII, 1905, cols. 5-11, W. M. MÜLLER maintains that Mautebra of the Egyptian texts and Mutallu of the Assyrian texts are both variations of the Carian royal name Mausolus.

GREECE

ARCHITECTURE

The Two Labyrinths. — In *J. H. S.* XXV, 1905, pp. 320-337 (pl.; 3 figs.), H. R. HALL, author of *The Oldest Civilization of Greece* (1901), shows that there must have been a striking resemblance in appearance between the Labyrinth proper or House of the Double-axe at Cnossus and the funerary temple of Amenemhat III of the Twelfth Dynasty in Egypt (about 2200 B.C.) to which the Greeks gave the same name. The story of Daedalus having visited Egypt and imitated the "labyrinth" has therefore some foundation. The common origin not only of the civilization but of the inhabitants of Minoan Crete and Greece with those of Egypt, and the non-Aryan character of the very language of Greece before the twelfth century B.C., are constantly receiving new proof.

Cretan, Mycenaean, and Homeric Palaces. — In *Athen. Mitth.* XXX, 1905, pp. 257-296 (pl.; 5 figs.), W. DÖRPFELD calls attention to the fact that the great palaces of Cnossus and Phaestus, in their earlier forms, were built about open courts, whereas the palaces of Tiryns and Mycenae, and also the later palaces of Cnossus and Phaestus, had a great hall (megaron) as their distinguishing feature. These palaces are identical with those described in the Homeric poems, and are Achaeae. The earlier Cretan palaces were not Achaeae, but Caro-Lycian. The Caro-Lycian inhabitants of Crete were conquered or driven away by Minos, but they had given to the Achaeae many elements of their culture. The name "Carian" or "Cretan" is proposed, as preferable to "Minoan" for the culture of the pre-Achaeae inhabitants of Crete.

Treasures at Olympia and Elsewhere.—Ten of the twelve foundations along the north terrace at Olympia have been assigned on good evidence to their owners; one is unknown, and one is not a treasury but an altar, possibly that of Ge. These little buildings, only two of which belong to cities of Greece proper, date from shortly before 600 to shortly after 480 B.C., the period of colonial greatness, and were built with the double motive of honoring the god and the city. They are not properly treasuries, places for the safe-keeping of valuables, but rather communal houses, partaking of the nature of temples, though without cult-statues, and used for storing the articles needed by the delegates in their religious rites. At Delos, such houses are called simply *οἶκοι*, and at Olympia often *ναοί* or *ναῖσκοι*, *θησαυρός* being more used at Delphi, where such houses had in some instances once been real treasuries, founded by an individual and afterwards appropriated by the community. The evidence is strong that at Delphi the house below those of the Athenians and the Thebans belonged to the Ionic Siphnians, and that the so-called Lesche of the Cnidians was identical with their treasury or communal house. The attempt to avoid this conclusion has led to juggling with the text of the passage from Lysurgus which mentions the building, and enriching the reputation of Polygnotus with work in the Theseum and the Temple of Apollo at Delphi which really belongs to Micon and Aristoclidēs. (L. DYER, *J. H. S.* XXV, 1905, pp. 294-319; fig.)

The Restoration of the Parthenon.—The question of the restoration of ruinous building in general, and of the Parthenon in particular, is discussed in *R. Arch.* VI, 1905, pp. 327-334, by H. A. VASNIER (reprinted from *L'Hellénisme*, June 1, 1905), who argues in its favor.

SCULPTURE

The Pediment Sculptures of the Old Hecatompedon.—In *Sitzb. Mün. Akad.* 1905, iii, pp. 433 ff., A. FURTWÄNGLER declares that the so-called Typhon and the group of Heracles and Triton cannot belong together. The western pediment was occupied by the group of Heracles and Triton and the great water snake, which indicated the transformations of the Old Man of the Sea. The eastern pediment contained in the middle Athena sitting between the seated Zeus, who held an eagle, and the standing Hermes; in one corner was the serpent that typified Erichthonius, in the other the three figures with serpent body and wings, which are not one person, but are explained as the Tripatores, fructifying wind-spirits of Attic popular belief. The later marble group of the gigantomachy is also discussed, and its figures differently arranged. Athena's left hand holds a snake of her own aegis, not the crest of the giant.

The Offering of the Arcadian Phauleas to Pan.—In *Athen. Mith.* XXX, 1905, pp. 65-72 (pl.; fig.), F. STUDNICZKA publishes a bronze statuette (10 cm. in height), with the inscription *Φαυλέας ἀνέθηκε | τῷ Πανί*. Its place of origin is Arcadia, probably the sanctuary of Pan near the sources of the Neda. A bearded male figure is represented, clad in a single heavy garment (*χλαῖνα*) and wearing a pointed hat (*πίλος*). The attributes once held in the hands are lost. The style is late, but full of life. It is a local Peloponnesian style, which follows directly upon the "geometrical" tradition, and remains more or less free from "Ionic" influence. It is therefore

a natural starting-point for the development of the freer art of the fifth century.

A Statue of a Youth at Madrid.—In *R. Arch.* VI, 1905, pp. 103-106 (2 figs.), A. MAHLER compares the Ephebus at Madrid (*ibid.* 1901, ii, pls. xix, xx; Clarac-Reinach, I, 344, 6) with the Hestia Giustiniani, and finds that both, as well as the Triptolemus of the Eleusinian relief, may be ascribed to Calamis.

The Fainting Wounded Man by Cresilas.—The *Chron. d. Arts* of July 1st, 1905, publishes on p. 195 a letter from A. FURTWÄNGLER, upholding the authenticity of the statue said to be a Roman copy of Cresilas's "Fainting Wounded Man." (See *Am. J. Arch.* 1905, p. 469.)

The Sarcophagi from Sidon.—In *R. Arch.* VI, 1905, pp. 31-54 (2 pls.; 7 figs.), F. STEDNICZKA shows that the costumes and customs represented on the Greek sarcophagi from Sidon prove that they were made for Asiatic, probably Phoenician, customers. He argues that they were originally intended for those who were actually buried in them at Sidon.

The Relief of Lakrateides.—In *Athen. Mitth.* XXX, 1905, pp. 183-198 (supplementary pl.; 2 figs.), D. PHILIOS discusses the relief at Eleusis dedicated by Lakrateides (Heberdey, *Festschrift für Otto Benndorf*, 1898, pp. 111 ff.; Svoronos, *J. Int. Arch. Num.* 1901, pp. 487 ff.). He concludes that in the middle of the relief are represented the deities Demeter, Cora, Pluto-Euboulens, Triptolemus, θεός, and θεά, at the right Lakrateides and his son Sostratus, at the left Dionysia and her son Dionysius.

Echelos and Basile.—In the sixty-fifth "Winckelmannsprogramm" of the Berlin Arch. Gesellsch. a fine Attic relief in the Berlin Museum is published and explained, by comparison with the relief found by the road between Athens and the Piraeus in 1893 (*Athen. Mitth.* XVIII, 1893, pp. 212 f., 'Εφ. 'Αρχ. 1893, pp. 129-146, pls. 9, 10), as a representation of Echelos and Basile. The two heroic personages are represented standing in a chariot moving rapidly to the left. Echelos is evidently carrying Basile off. Before the horses stands a bearded man. Originally Echelos was connected with the lower world. The horses, the style, and the execution fix the date of the relief in the latter part of the fifth century B.C. Perhaps in Rhodes, where the relief was found, some other names were given to the persons represented, but the Attic artist doubtless called them Echelos and Basile. In an appendix an inscription, of about the beginning of the first century B.C. which was found at the same place as the relief, is published. It is a dedication to the heroine Brygindis, doubtless the eponym of the deme Brygindara, which was then probably situated where the inscription was found, on the site of the modern 'Αφάντρον. (*Echelos und Basile. Attisches Relief aus Rhodos in den Königlichen Museen.* VON REINHARD KEKULE VON STRADONITZ. Mit einem Beitrage von FRIEDRICH FREIHERR HILLER VON GAERTRINGEN, Berlin, 1905, G. Reimer. 23 pp.; 3 pls.; 5 figs. 4to.)

A Marble Lecythus of Attic Style.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 177-179 (pl.; 2 figs.), E. MICHON publishes a marble lecythus recently acquired by the Louvre. Neck, handle, and foot are wanting. Below the figures, a braid pattern runs round the lecythus, and its upper and lower parts are fluted. In the middle, a woman (ΚΙΛΛΑΡΟΝ ΤΥΘΟΔΩΡΟΥ ΑΓΡΥΛΗΘΕΝ) is sinking into a chair. She is sup-

ported by an attendant from behind (right), and a third female figure, at the left, holds her up by the right arm and shoulder. A suggestion of Wolters that this scene indicates that the woman on whose tomb it occurs died in childbirth, meets with qualified approval. This lecythus dates from the beginning of the fourth century B.C. The other marble lecythi in the Louvre and their histories are discussed.

The Apoxyomenus of Lysippus.—The attribution of the Apoxyomenus to Lysippus rests on very insufficient grounds, which should have no weight compared with evidence to the effect that the marble statue of the athlete Agias discovered at Delphi is a contemporary copy of the bronze original by Lysippus. The two are entirely unlike in execution, the Agias belonging before, and the Apoxyomenus after, the beginning of the anatomical study of muscles at Alexandria about 300 B.C. This mistaken attribution has confused the whole question of the date and style of Lysippus, which should receive new study. He was a contemporary of Scopas and Praxiteles, especially resembling the former, and he represents not the Athenian decay, but the Peloponnesian revival of the fourth century. He was born early in the century, and had a long career, about 372–320, and some one of his pupils or later followers may very well have produced, in the third century, such a work as the Apoxyomenus. (P. GARDNER, *J. H. S.* XXV, ii, 1905, pp. 234–259; 9 figs. See *ibid.* XXIII, pp. 126 ff.)

An Artemis in Rome; Lysippus and the Statues found at Delphi.—The torso of an Artemis statuette in the Vatican (Museo Chiaramonti) is discussed by W. AMELUNG in *Röm. Myth.* XX, 1905; pp. 136–155; 8 figs. By the help of a similar statue at Mariemont in Belgium—an Artemis with uplifted head—he argues for the influence of Lysippus, drawing further parallels from an Albani relief and from the Thessalian group at Delphi, with a full discussion of Lysippus's claims in the latter case.

Conjectural Interpretations.—In *Jb. Arch. I.* XX, 1905, pp. 108–112 (fig.), M. GOEBEL criticises the interpretation of the Praying Boy in Berlin as a ball-player, and that of the Capitoline Amazon as preparing for a pole-vault, and from the point of view of a gymnast decides against both.

Greek Grave Reliefs of Asia Minor.—The various forms of funeral monument seen in the field of Greek grave reliefs of the Hellenistic and Roman periods in Asia Minor—stele, pillar, herm, round pedestal, altar, offering-table, tree—with the sirens, urns, busts, and other objects supported by them, are discussed by E. PRUHL in *Jb. Arch. I.* XX, 1905, pp. 47–96 (3 pls.; 19 figs.) and connected with old Asiatic usage and Athenian religious ideas. A second article, *ibid.* pp. 123–155 (28 figs.), deals with the curtains and walls of various kinds which are shown in the background, especially of funeral-feast scenes, and which represent the pavilions or temporary shelters used for commemorative banquets at the actual grave. A discussion follows of the relation of these grave reliefs to Attic prototypes of the fifth century and to later votive and decorative reliefs, and that of heroa and other graveyard structures to the temples of the gods.

VASES AND PAINTING

Timonidas.—In *Athen. Myth.* XXX, 1905, pp. 199–206 (pl.: fig.), G. WEICKER publishes, more correctly than has been done heretofore, the

Troilus-vase in Athens (Collignon and Couve, *Catal. No. 620*) signed by Timonidas. He discusses the technique, and publishes for the first time a vase, or bottle, of the same shape in the museum at Bonn. The decoration of this is more like the usual decoration of Corinthian vases, but has also special points of resemblance to that of the signed vase. It is therefore regarded as an early work of Timonidas, whose perfected style appears on the pinax in Berlin.

Greek Vases in Sicily. — A contribution to the discussion of the influence of wall-painting and of pre-Phidian sculpture on vase painters and of the growing political importance of the legend of Theseus in Athens in the fifth century, is made by G. E. Rizzo in *Mon. Antichi*, XIV, 1905, cols. 5-106 (5 pls.; 24 figs.), in publishing a crater of the "Polygnotan" style from Camerina. In the middle of the century this class of vases rather suddenly succeeded the severe red-figured cylixes, and although anonymous, the examples can be grouped to some extent chronologically and by workshops. This crater gives the abandonment of Ariadne by Theseus, the third scene in the story of which the first, the visit of Theseus to the bottom of the sea, is on the crater at Bologna. (*J. H. S. XVIII*, p. 278, fig. 7; *Arch. Anz.* 1889, p. 141.) The appearance of Marsyas as a cither player is to be noted. A second less important crater, also from Camerina, has the familiar departure-for-war scene modified to suit, apparently, the command of Amphiaras for vengeance against Eriphyle. An oenochoe from Randazzo, at the western edge of Greek colonization in the interior of Sicily, has a picture of the Boreadae driving the Harpies away from Phineus, in which a group familiar in Amazon friezes and other battle scenes is adapted with great beauty. The Boreadae are armed not with sword or lance, but only with cords to bind the foe. The Harpies are beautiful winged maidens. There is an attempt at an effect of perspective in placing the figures from left to right higher on the surface.

Unpublished Vases in the Museo Kircheriano. — In this small and somewhat neglected collection are some noteworthy examples. A Rhodian flat dish with zones of animals both inside and outside is especially well designed. Two perfume vases of the eighth or early seventh century B.C. were perhaps also made in Rhodes. One is in the form of a helmeted head, of a class of which some two dozen are known, very widely distributed, the other in the form of a bovine head with human face, a type belonging to Asiatic Greece, and not unlike the oldest conception of Achelous. A large black-figured amphora with Heracles playing the cither among the gods and with an abbreviated form of the return of the Dioscuri, has some resemblance to the work of Exekias. Pieces of a large vase show a frieze of Silenus-like centaurs of the archaic type on the Assos frieze, with entire human figure prefixed to an equine body. This is the comic Dorian story of the rout of drunken centaurs by Heracles rather than the Thessalian fight. The ware most closely resembles the sarcophagi from Clazomenae, and is Ionic or Rhodian of the latter half of the sixth century. All these early vases have painted and incised decoration. A black-figured cylix is possibly from the workshop of Tleson. A fragment of a large vessel of severe red-figured style has a kottabos-scene from a banquet. Two red-figured cylixes of fine style have, one palaestra scenes and the other scenes in the gynecium, including a rare Diadumene. A red-figured crater of fine style has two

winged female figures, one carrying a torch, who is perhaps an Artemis *Σελανία* or *φωσφόρος*. These last three are to be dated not far from 400 B.C. (R. PARIBENI, *Mon. Antichi* XIV, cols. 269-308; 14 figs.; 1 colored pl.)

Two Attic Lecythi and the History of Greek Painting.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 29-54 (pls. iii-iv, v; 5 figs.), M. COLLIGNON publishes two lecythi with polychrome painting on a white ground. The first, in the Louvre, is 0.96 m. high, and resembles closely the even larger vase at Stift Neuburg, near Heidelberg (Zahn, *Arch. Anz.* 1893, p. 189). Before a stele seen in perspective from two points of view, sit two women, back to back. At the right, two women bring offerings, at the left one holds a taenia. The second vase, in Madrid, is 0.95 m. high. Before a stele, on which is an acanthus, sits the deceased, a young man. At each side stands a youth, and at the left are remains of a fourth figure. This vase is almost a replica of one in Berlin (*Catal.* No. 2685), and is by the same painter as that and one on which the *prothesis* is represented (*ibid.* No. 2684). These paintings, especially the one in Madrid, reproduce shadows chiefly by means of hatchings. The vase in the Louvre (as that at Stift Neuburg) shows the influence of Apollodorus and dates from the early years of the Peloponnesian War. The vase in Madrid (as those in Berlin) is a later work and may fairly be brought into connection with Zeuxis. These large lecythi were imitations of marble lecythi, and were set up as monuments in *aedicula*.

A White Lecythus from Eretria.—In *Ἐφ. Ἀρχ.* 1905 (pp. 37-54; pl. (colored) 1; fig. 1), ROBERT C. McMANON publishes a white lecythus of the National Museum at Athens, found at Eretria. It bears the inscription *Ἀλκίμαχος καλός*, and, as one of the earliest specimens of the polychrome class of lecythi, seems to date from the second quarter of the fifth century B.C. Style and technique, especially representations of figures *en face*, are minutely studied. Other vases bearing the same name appear to have been painted in the same workshop by different artists, while one which was apparently painted by the same artist bears a different name.

Cocks on Gravestones.—In *Athen. Mith.* XXX, 1905, pp. 207-212 (4 figs.), G. WEICKER publishes a white lecythus from Eretria, now in Athens (Collignon and Couve, *Catal.* No. 1002). In the middle of the painting is a stele, on which is a large cock. At each side stands a man, then at the left is a column and at the right a sitting dog. He publishes also the painting on a small red-figured aryballus (Collignon and Couve, *Catal.* No. 1522), which represents a cock standing beside a stele. The cock is explained as a symbolic representation of the soul of the deceased, though not all cocks on stelae have this meaning; for the significance of the cock, as that of the siren and the sphinx, was sometimes forgotten.

Porters on a Greek Vase.—In *R. Ét. Anc.* VII, 1905, pp. 325-327 (pl.), P. GRAINDOR publishes a cantharus from Oreos in Boeotia now in a private collection at Athens. On each side a man is represented, who carries two large baskets on a pole over his shoulders. In one of the baskets are plates and dishes. The name of the pole was *σκευοφορέιον* or *ἀνάφορον*. The vase is of Hellenistic date. The red color is painted on the black ground.

Pamphilus.—The suggestion that Xenophon's description of Chares's victory at Phlius in 367 B.C. (*Hell.* VII, ii, 20-23) may be taken from

Pamphilus's painting of the battle (Plin. *N. H.* XXXV, 76), together with comparisons with ancient battle scenes that have survived and with Vasari's description of Michelangelo's lost Battle at Pisa, is made by J. SIX in *Jb. Arch. I.* XX, 1905, pp. 97-103.

Pausias.—The outlines of a female discovered in one of the lacunaria of the "Nereid" monument have suggested to J. SIX a discussion of Pausias, the pupil of Pamphilus, as the first painter of such small panels,—possibly of these very ones and of those in the ceiling of the tholos at Epidaurus,—and as a pornographus. His masterpiece—the black bull—was probably painted in his earlier years, about 377-365 B.C. With his name, more correctly 'Pausanias,' Zeuxis for 'Zeuxippus' may be compared. (*Jb. Arch. I.* XX, 1905, pp. 155-167; 7 figs.)

INSCRIPTIONS

The Dedication of the Charioteer at Delphi.—In *Berl. Phil. W.* October 24, 1905 (pp. 1858 f.), O. M. WASHBURN publishes in facsimile the remaining traces of the erased first line of the dedication of the monument of which the bronze charioteer was a part, as follows: I (?) Λ (Δ or Ν) ΑΞΑ (or Λ) ΝΕ(?), four spaces, Λ (Ν, or Δ), two spaces, Ξ. *Ανέθηκε*, preceded by -δας, -λας, or -vas, seems fairly certain. No complete reading is offered. *Ibid.* December 2, 1905, J. N. SVORONOS observes that his theory, expressed in his *Athener Nationalmuseum*, p. 133, that the original dedicator of the monument at Delphi was Arcesilas IV, of Cyrene (cf. Paus. X, 15. 6), is substantiated by Washburn's discovery.

Inscriptions of Attica.—To Part I of the *Introduction to Greek Epigraphy* by E. S. ROBERTS, published in 1887, a second volume has appeared (*An Introduction to Greek Epigraphy. Part II. The Inscriptions of Attica*. Edited by E. S. ROBERTS, M.A., and E. A. GARDNER, M.A., Cambridge, 1905, The University Press, 21s.; New York, The Macmillan Co., xxiv, 601 pp. 8vo.). The preface contains the new and old abbreviations for reference to the *C.I.G.* The introduction treats of the Attic alphabet and the post-Euclidean alphabet. The list of abbreviations and the errata follow. The body of the book contains 410 inscriptions with careful commentaries, and is divided into thirteen sections: I, Decrees of the Senate and People, 1-69; II, Decrees and Letters of Foreign States and of the Amphictyonic Council, 70-73; III, Decrees of Tribes, Demes, Cleruchs, Clans, Phratræ, Guilds, and Other Associations, 74-91; IV, Imperial Ordinances, Laws, Edicts, and Other Documents, 92-96; V, Finance, 97-131; VI, Administration of Temples, Regulations for Ritual, etc., 132-143; VII, Official Lists of Various Kinds, 144-172; VIII, Dedications, 173-245; IX, Inscriptions on the Seats of the Theatre of Dionysius, 246-307; X, Artists' Signatures, Inscriptions on Statue-bases, etc., 308-331; XI, Boundary Stones and Mortgage Stones, 332-358; XII, Sepulchral Monuments, 359-389; XIII, Miscellaneous, 390-410. Numerous "Remarks," which are careful essays on special subjects, are inserted at appropriate points. A List of Demes with Demotics (by F. O. BATES), parallel references to previous publications, and addenda and corrigenda are appended. Two plates of facsimiles and two of post-Euclidean alphabets and alphabetic forms are added. A full index closes the book.

The Dedication to Aphrodite Pandemus on the Acropolis.—In

Athen. Mitth. XXX, 1905, pp. 298-304 (2 figs.), F. WEILBACH and G. KAWERAU discuss the dedication to Aphrodite Pandemus (Δελτ. Ἀρχ. 1889, pp. 127-129; 'Εφ. Ἀρχ. 1902, p. 139, n.; *B.C.H.* 1905, p. 407) and the building to which it originally belonged. The inscription is practically entire. The building was rectangular, about 3.165 m. in width. The long block on which the inscription is cut was perhaps not an architrave supported by columns, yet it seems to have been the topmost member of a building into which it was possible to enter, therefore not an altar. The plan was probably that of a *templum in antis*, the portico of which was about 1 m. deep.

Lists of Victors from Athens. — In *Athen. Mitth.* XXX, 1905, pp. 213-219, A. WILHELM publishes, with the addition of two new fragments, the list of victors in the *Theseia*, *I.G.* II, 447. The agonotheses was probably a Lysandros. The date is in the second century B.C. Notes on the persons mentioned are added. Lines 54-61 of the list of victors, *I.G.* II, 445, are also published, with the addition of a newly identified small fragment, and notes are added.

The Attic Archons from 293-92 to 271-70. — In *Athen. Mitth.* XXX, 1905, pp. 73-112, W. KOLBE, starting from historical data, and using the cycles of the secretaries (Ferguson) and intercalations (Beloch) as secondary proofs, obtains the following table. G denotes an ordinary year (Gemeinjahr); S an intercalary year (Schaltjahr); when established by tradition g; and s when not so established. The Phyle of the secretary is in Roman numerals when certain, otherwise in Arabic numerals.

YEAR	ARCHON	PHYLE	
293-2	Philippos	1	s
292-1	Kimón	2	g
291-0	Xenophon	3	g
290-89	Kallimedes	IV	S
289-8	Charinos	5	g
288-7	Thersilochos	VI	G
287-6	Diokles	IV	G
286-5	Diotimos	V	G
285-4	Isaios	6	s
284-3	Euthios	VII	G
283-2	Menekles	XI	?
282-1	Nikias	XII	G
281-0	Aristonymos	1	G
280-79	Gorgias	2	s
279-8	Anaxikrates	3	g
278-7	Demokles	4	s
277-6	Telokles or . . λαϊος	5	g
276-5	Eubulos	6	s
275-4	Polyeuktos	VII	G
274-3	Hieron	VIII	S
273-2	Urios	IX	G
272-1	Telokles or . . λαϊος	10	g
271-0	Pytharatos	11	s

Sekline.—In *Hermes*, XI, 1905, p. 480, C. ROBERT explains the name ΣΕΚVINE on the kottabos-vase of Euphronios and another vase (Klein, *Liebingsnamen*, 65) as a variant for Σηκυλίνη. Σηκύλη is another form for σηκίς, equivalent to ταμία. See Hesych. s.v. σηκύλλαι.

The Regular Assemblies of the Aetolian League.—In *B.C.H.* XXIX, 1905, pp. 362–372, M. HOLLEAUX shows by the evidence of Livy, xxxi, 32, 3, 4, xxxiii, 35, 38, Polybius, xviii, 48, 5, xxxi, 29, 1, and xxxv, 32, 7, and inscriptions, that there were two assemblies of the Aetolian League, one held in the autumn at Thermion, the other held in February or March. This was called the *Panaetolicum*. Its place of meeting was Naupactus in 199 B.C., but does not appear to have been always the same.

A Letter of King Ziaëlas of Bithynia to the Coans.—In *Athen. Mitth.* XXX, 1905, pp. 173–182 (pl.), R. HERZOG publishes an inscription from the Asclepieum at Cos. It reproduces a letter to the Coans, in which King Ziaëlas of Bithynia gives the rights of asylum to the temple of Asclepius at Cos and promises to treat all Coans in a friendly way. It shows the practical relations of the Hellenizing kings of Asia and the Greek states. This letter, the Greek of which is somewhat peculiar, must have been written between 260 and 250 B.C.

Inscriptions at Alexandria.—In *C. R. Acad. Insc.* 1905, pp. 154–160, SEYMOUR DE RICCI publishes an inscription in Latin and Greek (*R. Arch.* XLI, 1902, p. 439, No. 162) which records an expedition in the reign of Hadrian against the Agriophagi, a Jewish inscription, εὐχὴ | Ἰουλιανοῦ | Εἰσακ | Ἀββίβου | εὐλογίστων (for εὐλόγιστοι), the inscription published in the *Rivista Quindicinale*, IV, 1892, p. 130, an artist's signature (Σμυ)πναῖος ἐποίησεν, and a Greek ostrakon containing a list of copper vessels (*Rivista Egiziana*, V, 1893, p. 248, No. 24). All are in the museum at Alexandria.

A Delian Dedication.—In *B.C.H.* XXIX, 1905, p. 404, F. DÜRRBACH reads the first line of the inscription *B.C.H.* XXVIII, p. 151 (*ibid.* XVI, p. 161, No. 23), Μάρθα Δα[μ]ασκ[ην]ῇ καὶ Ἀντίοχος.

Notes on Greek Epigrams.—In *B.C.H.* XXIX, 1905, pp. 405–416, A. WILHELM gives new readings or interpretations of the following epigrams: *B.C.H.* VI, p. 29 (= Dittenberger, *Sylloge*, 588), lines 41 f. (cf. l. 46); *Anth. Pal.* VI, 216 (= Simonides, frg. 168); Aristotle Πολ. Αθ. 7, 4; *Am. J. Arch.* 1903, p. 293; *B.C.H.* XIII, p. 372 and p. 235; E. Reisch, *Griechische Weihgeschenke*, p. 98; *B.C.H.* XXIX, p. 214; Diog. Laert. IV, 45; *Jh. Oesterr. Arch. I.* IV, Beilage, p. 17; *I.G.* XII, 3, 192; *J.H.S.* XVII, p. 399; *B.C.H.* VI, p. 442 (= *Arch.-Ep. Mitth.* VI, p. 6); *B.C.H.* XXV, p. 46; *I.G.* IV, 395; *R. Ét. Gr.* 1904, p. 258; Kaibel, *Epigr. Gr.* 241; *Am. J. Arch.* 1903, p. 47 (= *I.G.* IV, 1603, *R. Ét. Gr.* 1904, p. 247, where for ΙΟΥΝΟΡΟC he reads ΙΟΥΝΟΡΟC, i.e. *Iunioris*), and *I.G.* IV, 800.

Notes on Inscriptions.—In *B.C.H.* XXIX, 1905, pp. 574–577, are notes by F. DÜRRBACH on his article, *B.C.H.* XXVIII, pp. 93 ff., by TH. REINACH on *B.C.H.* XXIX, pp. 258, 281, 282, 286, 294, 301, 303, 306, 312, 314, 354, 357, and 409, by A. JARDE on *B.C.H.* XXIX, p. 460, No. 145, and by A. WILHELM on *B.C.H.* XXIX, pp. 405, 411 (also on *I.G.* XII, 1, 140), 416, 209, and 211, and XXVIII, pp. 317 and 421.

Σωσινέως.—In *B. Soc. Ant. Fr.* 1905, p. 169, J. TOUTAIN explains Σωσινέω (*C.I.A.* I, suppl., p. 101, No. 373²¹²) as an epithet of Poseidon. The word is so used in an inscription from the Crimea.

Xoûs. — The inscription on one of the Mysian reliefs published by Perdrizet (*B.C.H.* XXIII, 1899, pl. iv, 1; British Museum, No. 813) is read by E. ZIEBARTH, *Athen. Mitth.* XXX, 1905, pp. 145-146, $\Delta\acute{\alpha}\ \epsilon\psi\iota\sigma\tau\omega\iota\ \kappa(\alpha\iota)\ |\ \tau\hat{\omega}\ \chi\hat{\omega}\ \Theta\acute{\alpha}\lambda\lambda\omicron\varsigma\ |\ \acute{\epsilon}\pi\acute{\omicron}\nu\nu\mu\omicron\varsigma\ \tau\acute{\omicron}\nu\ |\ \tau\epsilon\lambda\alpha\mu\acute{\omega}\nu\alpha\ \acute{\alpha}\pi\acute{\epsilon}\delta\omega\kappa\alpha$. The word $\chi\omicron\upsilon\varsigma$, designating an association, occurs also in another inscription from Mysia, *Athen. Mitth.* XXIX, 1904, p. 316.

Greek Epigraphy in Europe. — In *R. Arch.* VI, 1905, pp. 107-120, S. CHABERT, continuing his history of the study of Greek epigraphy in Europe, describes briefly the labors of Pouqueville, Leake, Raoul Rochette, Letronne, and others and more at length the *Corpus Inscriptionum Graecarum* of Boeckh. *Ibid.* pp. 292-305, the *C.I.G.* is further discussed and the works of Le Bas, Waddington, Foucart, Texier, Fr. Thiersch, Ross, Franz, Pittakis, and Rhangabé are described.

COINS

The Beginnings of Coinage at Athens. — In *J. Int. Arch. Num.* VIII, 1905, pp. 7-52 (14 figs.), E. BABELON continues his discussion of early Athenian coinage. The type of the helmet head of Athena, with the owl in an incuse square on the reverse, was introduced by Pisistratus. Hippias issued false coins, but also restored the light Euboic standard which had been in use before Solon. His coins show the influence of Ionic art. Some small coins testify to the relations of Hippias with Lampsacus. The olive leaves were added to the helmet of Athena on coins after the battle of Marathon.

An Early Corinthian Weight. — In *J. Int. Arch. Num.* VIII, 1905, pp. 5-6 (fig.), F. HULTSCH publishes a bronze weight, found in Attica, and now in the Numismatic Museum at Athens. On one side is a bull's head in full face and the inscription $\pi\epsilon\nu\pi\tau\alpha\acute{\iota}\omicron\nu$ in Corinthian letters, on the other the inscription $[K]\omicron\rho\nu\theta\acute{\iota}\omicron\nu$. The weight is 82.52 g., i.e. five times a (heavy) stater of 16.50 g. This weight is approximately $\frac{1}{30}$ of the Babylonian gold mina. One-tenth of the weight of the bronze piece is to the Corinthian stater as 15 to 16.

Ennodia. — On a drachma of Alexander of Pherae is a garlanded female head and an inscription which Lallet read $\epsilon\lambda\lambda\acute{\alpha}\varsigma$, and Gardner $\epsilon\nu\nu\omicron(\iota)\omicron\varsigma$. In *J. Int. Arch. Num.* VIII, 1905, pp. 175-176, K. REGLING reads the inscription $\epsilon\nu\nu\omicron\delta\acute{\iota}\alpha$ and interprets the head as Artemis-Hecate.

Analysis of Some Greek Coins. — In *J. Int. Arch. Num.* VIII, 1905, pp. 115-120, A. C. CHRISTOMANOS gives an analysis of some silver drachmas of Alexander III. of Macedon, three Athenian tetradrachmas, a counterfeit Athenian drachma, and some silver billon deniers of the dukes of Athens and the princes of Achaia. The genuine ancient coins mentioned all seem to be made of silver from Laurium.

A Coin of Dodona. — In *R. Arch.* VI, 1905, pp. 97-102 (2 figs.), T. REINACH publishes a bronze coin in the Waddington collection in the Cabinet de France (*Obv.* bust of Zeus to r.; *Rev.* thunderbolt). The inscription reads $\Delta\text{ΙΑ}$ (on *Obv.*) NA-ON (on *Rev.*). The coin is assigned by Reinach to the fourth century B.C. and to Dodona. The title Zeus Naos is discussed.

Coins of Zankle-Messana. — In the *Amer. Jour. of Numismatics*, 1905, pp. 93-99 (1 pl.), FRANK SHERMAN BENSON continues his description and publication of ancient coins in his collection, with historical notes, treating here of nine silver coins of Zankle-Messana, from ca. 550 to ca. 396 B.C.

The League against Sparta.—A tridrachma of Byzantium, coined between 389 and 386 B.C., shows by its device that this state was in the anti-Spartan league with Ephesus, Samos, Cnidus, Rhodes, etc., and that this league lasted after 390. (REGLING, *Arch. Anz.* 1905, p. 118.)

The Admiral's Staff on Coins.—The staff or wand seen on Greek coins, which has been variously interpreted, is the Phoenician admiral's staff, used on coins of Aradus as early as the fifth century and adopted by Alexander for the Nike on his coins to express his conquest over the great sea-power that had troubled him and the Greeks, even in the Aegean. (ASSMANN, *Arch. Anz.* 1905, p. 119.)

GENERAL AND MISCELLANEOUS

Enneakrounos.—In *Athen. Mith.* XXX, 1905, pp. 1-64 (3 pls.; 32 figs.), F. GRÄBER discusses in detail the system of waterworks near the Pnyx. His conclusions agree with those of Dörpfeld in all essentials. The source of the water for the Enneakrounos of Pisistratus was the upper part of the valley of the Ilissus, in part, perhaps, the springs at Kaisariani, but probably for the most part the water which is found, on account of the geological stratifications, below the surface of the soil. The historical development of the water-supply system of Athens is sketched.

Eleusinian Studies.—In *J. Int. Arch. Num.* VIII, 1905, pp. 131-160, I. N. SVORONOS maintains, against Philios (see *Am. J. Arch.* 1905, p. 477), that the *τελεστήριον* at Eleusis was not the temple of Demeter, but that the temple was on the site now occupied by the church, while Cora had a separate temple somewhat lower.

Greek Wooden Sarcophagi.—The Greek wooden sarcophagi found at Abusir have been carefully discussed by CARL WATZINGER (*Griechische Holz Sarkophage aus der Zeit Alexanders des Grossen*. Von Carl Watzinger, Wissenschaftliche Veröffentlichungen der Deutschen Orient-Gesellschaft, Heft 6. vii, 96 pp.; 1 colored plan; 3 colored pls.; 135 figs.; small folio. Leipzig, 1905, J. C. Hinrichs'sche Buchh.; New York, Stechert, 35 Mk). In connection with these, other wooden sarcophagi, chiefly from the Crimea, are published and discussed. Sixty-one specimens are described, twenty of which are known to the writer only by description. Nine only are from Abusir. Greek pottery of the seventh, sixth, and fifth centuries B.C. was found in small quantities at Abusir, but most of the Greek remains belong to the fourth century, and Greek interments are limited to that period, perhaps beginning before 350, and ceasing before 300 B.C. The processes of embalming and wrapping up the bodies, the mode of burial, and the accessories are described. The sarcophagi are divided into "Chest-sarcophagi" and "House-sarcophagi." In the first class the sides and ends are divided into horizontal panels; in the second, vertical divisions by means of columns and pilasters appear. The top of both classes has the form of a saddle roof. The decorations are elaborately discussed and illustrated. They are in accordance with the known taste of the period. In an appendix Professor V. HANSEMAN and Professor SCHAUMSLAND add notes on the skeletons from the Greek graves at Abusir.

The Dionysium in Limnis.—In *Cl. R.* XIX, 1905, pp. 325-328, MITCHELL CARROLL argues that Thucydides (ii, 15) and Pausanias (i, 20, 3) agree

in placing the Dionysium in Limnis adjacent to the theatre of Dionysus, on the southeastern slope of the Acropolis.

Aristotle's Aesthetics. — In the *Publications of the George Washington University*, Philology and Literature Series, I, 1, November, 1905, pp. 1-10, MITCHELL CARROLL discusses Aristotle's Aesthetics of Painting and Sculpture as disclosed in the *Poetics*. He regarded these arts as forms of imitation and distinguishes three schools, — Idealism, Realism, and Caricature.

Alexander's Funeral Car. — A reconstruction of Alexander's funeral car as an unusually splendid travelling coach, from Hieronymus's description quoted by Diodorus (XVIII, 26-28) is given by U. von WILAMOWITZ-MOELLENDORFF in *Jb. Arch. I.* XX. 1905, pp. 103-108, in correction of K. Müller's recent Leipzig dissertation on the subject. The late-Greek *καμάρα*, used for the body of the coach, is a Carian word.

The Greek Warship Again. — In *J.H.S.* XXV, 1905, pp. 204-224, W. W. TARN continues his destructive criticism of the various restorations and explanations of the ancient war-vessel, his point being that the "banks" of oars, whatever they were, were not rows one above another. The bireme made its appearance late in the first century B.C., and is not prominent in literature. The prow of the Victory of Samothrace is almost certainly that of a hepteres, as Demetrius Poliorcetes is stated by Diodorus to have used a vessel of that type, his own invention, at the battle of Salamis (307 B.C.) which the monument commemorates. The Lenormant relief in Athens (cut) is to be considered a moneres, the extra bands across the hull being part of the hull itself. (See *ibid.* pp. 17 ff.; *Am. J. Arch.* IX. 1905, p. 478.)

Triremes. — In *Cl. R.* XIX, 1905, pp. 370-377 (12 figs.), A. B. COOK and W. RICHARDSON maintain that in the ancient trireme the thole-pins were all at the same height and the oars all extended the same distance from the vessel, but were of three lengths, so that the rowers were arranged in threes, the man at the longest oar sitting farther from the side, nearer the stern, and slightly higher than the man at the middle oar, who, in turn, was similarly placed in respect to the man at the shortest oar. Such was the arrangement in the Venetian galleys. CECIL TORR, *ibid.* p. 466, declares that this explanation is contrary to the existing evidence. The rowers were probably arranged *in quincuncem*, and the sides of the trireme were much more bulging than are those of modern vessels.

Greek and Etruscan Mirrors. — In the *Museum of Fine Arts Bulletin*, III, 6, December, 1905, is a brief description of Greek and Etruscan bronze mirrors in general and a publication (3 figs.) of three of the specimens in the Boston Museum of Fine Arts.

Wrestling. — In *J. H. S.* XXV, 1905, pp. 263-293 (pl.; 26 figs.), E. N. GARDINER continues his discussion of the representations of wrestling groups in ancient art and literature, following out the various forms of arm, neck, and body holds, tripping, and other complicated leg movements, with examples from the contests of Heracles and the Nemean lion, Theseus and Cercyon, Peleus and Atalanta, as well as plain athletes. He shows that many positions supposed to be taken from the pancratium, ground-wrestling, are rather positions leading to the decisive throw of real wrestling. So it is with Heracles and Antaeus, the story of a squeezing to death in the air being a late invention. The puzzling passage in the *Knights*, 261-263, is explained as a series of metaphors from wrestling. (See *ibid.* pp. 14 ff.)

Κλείτων-Πολύκλειτος. — In *Cl. R.* XIX, 1905, pp. 323-325, W. L. WESTERMANN argues that Κλείτων (*Xen. Mem.* iii, 10) is a shortened form for Πολύκλειτος. Examples of similar forms are given, and the probability that Polyclitus was for some time in Athens is emphasized.

Pre-Hellenic Rock Builders. — At the April (1905) meeting of the Berlin. Arch. Gesellsch., C. F. Lehmann spoke on rock-cuttings and Cyclopean rock-structures in Greece and western Asia, which he regards as the skilled work of a long-practised non-Indogermanic race, the Carians. These include the fortification of the ninth century B.C. and some rock-cut chambers and stairways on Lake Van, the round-arched royal rock-tombs of the seventh century near Harput, the Paphlagonian tomb-forts, mountain stairways, whether for watches or for the use of the gods, tunnels into the tops of mountains, perhaps for the earthquake goddess Cybele and her lions, the water-fort in Lake Copais and a similar one in the Euphrates, the stairs of the Areopagus, the Pnyx, the stairs leading to the spring of Castalia, and a recently discovered stairway above the spring. With these are connected the eastward and westward movements of Chaldaeans, Thracians, and others in Asia Minor. (*Arch. Anz.* 1905, pp. 112-116.)

ITALY

ARCHITECTURE

The So-called Arches of Triumph. — In *R. Arch.* VI, 1905, pp. 216-230, A. L. FROTHINGHAM, JR., shows that the arches in the various towns of the Roman Empire were communal, not triumphal, arches, and commemorated the foundation of the colony or the granting of some privilege by the Roman state. Their dates can thus be determined by a knowledge of the local history or may throw light upon that history. Such arches usually stood at the outer edge of the *pomoerium*. The *Jani* in Rome originally marked the *pomoeria* of the villages which were afterward united. The triumphal arch (*porta triumphalis*) at Rome was at the edge of the *pomoerium*, on the Via Flaminia, where an extension of the *pomoerium* would cause the erection of a new arch. At Constantinople were two such arches, the *Porta Aurea* of Theodosius and an earlier one of Constantine.

SCULPTURE

A Series of Statues of the Age of the Antonines. — In *Athen. Mitth.* XXX, 1905, pp. 242-256 (8 figs.), E. HERKENRATH enumerates a series of draped female statues (including some reliefs) distinguished by the position of the girdle, which is not at the waist or higher, but passes loosely round the hips. Among these figures are the 'Electra' of the group of 'Orestes and Electra' in Naples, and the Farnese Flora. This peculiar manner of wearing the girdle does not occur before the middle of the second century after Christ. The Farnese Flora was probably made by order of Caracalla for his new baths.

Sculptures in the Palazzo Giustiniani. — In *B. Com. Roma*, XXXIII, 1905, pp. 3-61 (5 pls.; 16 figs.), G. E. Rizzo concludes his discussion of the ancient sculptures in the Palazzo Giustiniani.

The Battle of the Gods and the Giants.—In *Röm. Mith.* XX, 1905, pp. 121–130 (1 pl.; 1 fig.), W. AMELUNG brings together a number of scattered reliefs in Rome representing a gigantomachy. Scale, style, material, etc., show that these formed a single decorative whole, adapted in the age of Hadrian from an original brought from Rhodes or Asia Minor. The site appears to have been in the Subura, not far from the Forum of Vespasian.

Two Pompeian Bas-reliefs.—In *C. R. Acad. Insc.* 1905, pp. 461–471 (3 figs.), H. THÉDÉNAT discusses two reliefs from Pompeii. The first represents the northern side of the forum, the second is explained as a representation of the water tower at the Vesuvian gate, and both are regarded as votive offerings set up after the earthquake of 63 A.D.

A Glass Head.—A polychrome glass head, with alabaster bust, in the Conservatori Museum at Rome is described by W. AMELUNG in *Röm. Mith.* XX, 1905, pp. 131–135 (2 colored pls.; 1 fig.), and connected by him with a fragment of a similar head in Strassburg. Besides two colors of glass (black for the hair), the artist had also applied a yellowish tint to the face, and added eyes of metal. The rarity of similar objects in glass gives unusual interest to this well-preserved specimen, perhaps of the Augustan age.

PAINTING

Micon and Pero.—The Pompeian epigram on Micon and Pero (the original of the “*pietas Romana*” story) is again discoursed by A. MAU in *Röm. Mith.* XX, 1905, pp. 188–192, with a new restoration of the inscription.

INSCRIPTIONS

An Uprising in Germany.—From the cemetery of Commodilla on the Ostian Way comes (1904) a fragmentary inscription of about 200 A.D., relating to some uprising in Roman Germany, with the assistance of a barbarian fleet. A. VON DOMASZEWSKI, who discusses these fragments in *Röm. Mith.* XX, 1905, pp. 156–163, conjectures that they belong to an elogium of Didius Julianus.

Epigraphic Bulletin.—In *R. Arch.* VI, 1905, pp. 188–208, R. CAGNAT and M. BESNIER in their review of epigraphical publications relating to Roman antiquity for the period March–June, 1905, give the text of eighty-one inscriptions and notes on publications relating to epigraphy.

Lead Tablets with *Devotiones*.—Two leaden tablets from the tombs of the Appian Way are brought to notice by K. LOHMEYER in *Röm. Mith.* XX, 1905, pp. 164–165 (1 fig.). Both were used in *devotiones*. One shows traces of writing deliberately erased; the other is illegible.

COINS

Silver-plated Coinage of the Roman Empire.—GIOVANNI DATTARI has essayed to explain the issue by the mints of the later Roman Empire of quantities of silver-plated coins by the theory that the activity of forgers was thus defeated, since they could not issue coins of such fabric. His further belief is that when such coins lost by wear their wash of silver, and could no longer be distinguished from counterfeit issues, they were retired from circulation. SERAFINO RICCI, in *Bollettino di Numismatica*, 1905, pp. 65–68, points out certain difficulties in the way of the acceptance of this

theory, and the need of more complete investigation by periods of extant specimens before an ultimate decision can be reached.

Representations of Carthage.—In *B. Soc. Ant. Fr.* 1905, pp. 97–99 (fig.), A. BLANCHET discusses coins of the fourth century after Christ on which Carthage is represented as a draped female, similar to the figure in a Carthaginian mosaic of the fifth century.

Bronze Medal of Constantine.—In *B. Soc. Ant. Fr.* 1905, pp. 160–164, J. MAURICE discusses a bronze medal of Constantine in the Cabinet de France. (*Obv.* bust of Constantine to r., with diadem and paludamentum. CONSTANTINVS MAX. AVG. *Rev.* Constantine seated to l., the lower part of body draped. He holds a sceptre and gives to a Caesar in military costume the globe of empire surmounted by a phoenix. At his feet crouches a panther. GLORIA SAECVLI VIRTVS CAESS.) The resurrection of the emperor in the persons of his sons and the triumph over paganism are symbolized by the phoenix and the panther. (Cf. *ibid.* p. 171.)

GENERAL AND MISCELLANEOUS

Flint Daggers found in Italy.—In *B. Paletn. It.* XXXI, 1905, pp. 85–95 (1 fig.), G. PATRONI discusses the types of flint daggers found in Italy, and proposes a terminology for the same, à propos of specimens preserved at Pavia.

Prehistoric Weapons and Tomb.—In *B. Paletn. It.* XXXI, 1905, pp. 1–13 (1 pl.; 1 fig.), G. A. COLINI discusses flint weapons in the Museo Preistorico at Rome; also an aeneolithic tomb in the region of Benevento.

The Flint Objects from Breonio Veronese.—In *B. Paletn. It.* XXXI, 1905, pp. 134–138, L. PIGORINI discusses the question of the genuineness of flint objects purporting to be from Breonio Veronese.

The Bronze Age in Sicily.—In *B. Paletn. It.* XXXI, 1905, pp. 18–70 (2 pls.; 66 figs.), G. A. COLINI continues his work on the civilization of the bronze age in Italy. This portion relates to Sicily.

The Phoenician Colony of Nora in Sardinia.—A study of the pre-Hellenic remains on the site of Nora in Sardinia, published by G. PATRONI, in *Mon. Antichi*, XIV, 1905, cols. 109–258 (20 pls.; 58 figs.; index), shows that the primitive civilization of the nuraghi, which flourished with wide maritime relations in the second millennium B.C., was in decay before the arrival of the Phoenicians, that the colonization of Nora by the latter people was parallel with and independent of that of Carthage, and that the later commercial relations of the colony were chiefly with Campania and never directly with Greece. To the early Phoenician period, with strong Oriental and Egyptian influences, belong the remains of the chief temple, apparently a mere colonnade surrounding the altar on which the idol stood. One capital, with volutes and with Cypriote characteristics, survives, and also the idol itself, a triangular pyramidal stone. Other buildings are probably a watch tower and a smelting furnace for zinc. Some rock-cut pit graves of the seventh century or earlier contain, owing to frequent re-use for new burials, chiefly furnishings of the sixth and fifth centuries, and partly contemporary with these is a cemetery of incinerated burials in urns in the sand, with sculptured stelae. Largely through these stelae, the Phoenician religion, at least in relation to the dead, is seen to belong to the primitive

Aegeo-Asiatic worship of a nature-goddess, the Great Mother, with progressive anthropomorphism in the outward representation. The worship of Baal, coming in with a patriarchal system, is less prominent than at Carthage. In the rock graves are found feather-shaped objects of gold or silver, bound to the foreheads of the dead, which point to Iberian connections and to the existence of a Phoenician element in Spain before the coming of the Carthaginians. A bronze fibula, very rare in Sardinia, resembles one found at Camirus. The archaic Phoenician glass is very fine. Attic vases of the fifth century are found in a single grave only. Terracottas include those of primitive local type as well as early and late Phoenician, under Egyptian and Graeco-Punic influence respectively.

FRANCE

The Ancient Settlements at Toulouse.—In *C. R. Acad. Insc.*, 1905, pp. 285–293, L. JOULIN passes in review the archaeological investigations in and near Toulouse. The ruins and other remains extend from the first iron age to the end of the Roman rule.

Art in Gaul.—In *R. Arch.* VI, 1905, pp. 306–313 (fig.), S. REINACH publishes a lecture delivered at the Petit Palais during the exposition of 1900. He calls attention to the existence of schools of art in Gaul in pre-historic times and in Roman times. That which was Graeco-Roman in Gallic art disappeared with the fall of the Roman Empire, but that which was native endured and led to mediaeval art.

Artemis with Serpents.—One side of the altar of Savigny (Côte-d'Or) offers the figure of Diana holding a torch in one hand and two serpents in the other. S. REINACH observes that this corresponds to Pausanias's description of Artemis at Lycosura. Several figures on the altar of Savigny are copies of archaic statues in Rome. There was probably in Rome an archaic Arcadian Diana holding serpents. The Arcadian origin of King Evander and the identity of the Lupercalia at Rome with the Arcadian Lykeia are called to mind. The worship of a serpent-goddess may have passed from Crete to Arcadia, thence to Rome, and finally to Gaul. (*C. R. Acad. Insc.* 1905, p. 308.)

Epona.—A wooden fragmentary statuette of Epona, seated on a horse, with a dog on her knees and a child beside her, is published by CH. DANGI-BEAUD, in *R. Ét. Anc.* VII, 1905, pp. 234–238 (pl.; 2 figs.). It is in the museum of Saintes and was found some years ago not far from the ancient baths, north of the city. It testifies to the cult of Epona in this region.

The Relief from Cornillon.—In *B. Soc. Ant. Fr.* 1905, pp. 108 f., E. ESPÉRANDIEU suggests that the relief from Cornillon (*Am. J. Arch.* 1905, p. 360) may represent the rape of Thalia by Zeus.

The Glass Manufactory at Régalon.—In *R. Arch.* VI, 1905, pp. 246–256, CH. COTTE and M. GAVARD describe the remains of a glass factory in the valley of Régalon. The glass was melted in a mere trench, not an oven or furnace. A chemical analysis of the fragments of glass is given. A "very early" date is suggested.

Gallo-Roman Notes.—In *R. Ét. Anc.* VII, 1905, pp. 239–249, C. J(ULLIAN) publishes a 'chronique gallo-romaine,' consisting of notes on recent publications and discoveries of Gallo-Roman antiquities.

Gallo-Roman Chronicle.—In his 'chronique gallo-romaine' (*R. Ét. Anc.* IX, 1905, pp. 381–392, 2 figs.) C. J. (ULLIAN) discusses briefly numerous recent books and articles on Gallo-Roman antiquities.

The Battle of Paris, 52 B.C.—In *R. Arch.* VI, 1905, pp. 257–271 (2 plans), H. SIEGLERSCHMIDT discusses the account of the battle fought by Labienus near Paris (Caesar, *Bell. Gall.* VII, 57–62). He decides that the camp of the Gauls was on the heights of St. Cloud, and that of the Romans nearly opposite.

AFRICA

The Painted Sarcophagi from Carthage.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 79–111 (pl.; 8 figs.) A. HÉRON DE VILLEFOSSE describes the twelve painted sarcophagi found by Father Delattre at Carthage since 1898. Eight of these have the form of a temple; four are anthropoidal. One of these, on which is carved in high relief the figure of a priestess (*C. R. Acad. Insc.* 1903, pp. 23–33), is published in colors. These sarcophagi show the thoroughly Hellenic art of the fourth century B.C. at Carthage and complete our knowledge of the history of the Greek anthropoidal sarcophagus.

An Illustrated Catalogue of Ancient Ships.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 113–154 (pl. ix–x; 29 figs.), P. GAUCKLER publishes and discusses a floor mosaic in a private bath belonging to an ancient house at Althiburus (Henchir-Medeïna), partially excavated in 1895 and 1896. (*C. R. Acad. Insc.* 1898, p. 642; *Am. J. Arch.* 1899, p. 272.) In the house itself is a mosaic representing marine scenes, Oceanus, Venus Anadyomene, etc., and a ship. This mosaic is in bad condition. Much better preserved and more interesting is the mosaic in the bath. Here the sea, with fishes, a figure of a river god, and a mask of Oceanus. On the sea are twenty-five (originally about thirty) ships of various kinds, but including no ships of war, biremes or triremes, each designated by its Latin (and, in many cases, its Greek) name, and often characterized by a quotation from an early Latin poet. Twenty-three different types are represented. The subject-matter is derived from a literary source, probably a work of Varro or a contemporary of Varro, perhaps Verrius Flaccus. The representations themselves are probably derived from illustrations in a copy of the literary source. The buildings and the mosaics belong apparently to the latter part of the second century after Christ.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

The Thousand and One Churches in Lycaonia.—In *Athen.* December 16, 1905, W. M. RAMSAY discusses the dates of the churches at Bin-Bir-Kilisse and the neighboring Daoulé. Bin-Bir-Kilisse is an old site, but most of the existing remains date from the time after the Saracen invasions had ceased to be a constant danger, *i.e.*, after 900 A.D. or thereabouts. The churches at Daoulé are ascribed chiefly to the period 650–900 A.D. The evidence is chiefly epigraphical. The churches of Bin-Bir-Kilisse represent the building methods of the ninth, tenth, and eleventh centuries, not, as heretofore supposed, of early Byzantine times.

Persian Art.—Persian art, as represented by the miniatures from the fourteenth century on, shows little or no Byzantine influence. On the other hand, a Chinese or Japanese origin is indicated by the types of the faces in the miniatures, while the accessories are strictly in the Chinese manner. This influence came to the Persians through Turkestan, which furnished the Sassanid kings with artists and continued to inspire the art of Persia under the Caliphs, the empire of Tamerlane, and the Turks. The antiquity of this influence is attested by the persistent tradition that Mani, the supposed founder of Manicheism (*ca.* 240 A.D.), who illustrated with miniatures the book containing his dogmas, learned the art of painting in Turkestan (E. BLOCHET, *Gaz. B.-A.* XXXIV, 1905, pp. 115–130). The same author describes the peculiarities of painting in Persia, from the Mongol art of the thirteenth century to the art of the present time, in *R. Arch.* VI, 1905, pp. 121–148 (6 figs.).

Inscriptions on Vessels of the Egyptian Mameluke Dynasty.—In *Z. D. Pal.* V. XXVIII, 1905, pp. 176–205 (4 pls.), M. SOBERNHEIM describes eight inscribed vessels that have lately been shown at the exhibition of Mohammedan art in Paris. The inscriptions on these vessels date from the time of the second Egyptian Mameluke Dynasty and contain the names of officials, sultans, a sultana, and a caliph. They are of considerable historical and philological interest.

Byzantine Leadén Medals.—In *J. Int. Arch. Num.* VIII, 1905, pp. 53–102 (cf. *ibid.* VIII, pp. 255 ff.), K. M. KONSTANTINOPOULOS continues his catalogue of Byzantine leadén medals in the Numismatic Museum at Athens, describing Nos. 775–1057, and reproducing 126 monograms.

The Leadén Medal attributed to David, Emperor of Trebizond.—In *J. Int. Arch. Num.* VIII, 1905, pp. 121–130 (fig.), K. M. KONSTANTINOPOULOS discusses a leadén medal attributed to David Comnenus, last emperor of Trebizond (1458–1462), and ascribes it to David Comnenus, brother of Alexius, first emperor of Trebizond (1204–1222).

Dragons and Monsters beneath Baptismal Fonts.—In *Reliq.* XI, 1905, pp. 189–195 (7 figs.), J. TAVENOR-PERRY calls attention to dragons and other monsters beneath baptismal fonts in northern Europe. Sometimes these creatures may be connected with the story of Jonah, sometimes they are purely grotesque.

The Hauberk of Chain Mail.—In *Archaeologia*, LIX, i, 1905, pp. 57–74 (6 figs.), J. G. WALLER discusses the different forms of chain mail and their conventional representations in art.

The Treasure of the Sacristy of the Patriarchs at Moscow.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 207–210 (pl.; 2 figs.), F. DE MÉLY publishes seven objects in the treasury of the Sacristy of the Patriarchs at Moscow. Four of these are “panagias,” pendants in which are Byzantine engraved stones. The most remarkable is a cameo representing the Virgin standing with raised hands. In a medallion on her breast is a bust of Jesus. Byzantine cameos are almost unknown. Second only to this is a representation of St. John. A copper decanter covered with mother of pearl is not Byzantine work, though it probably came to Moscow from Constantinople. A fine chalice of onyx, of unknown origin, is called the “cup of Anthony the Roman.” It is to be compared with the chalices of the treasure of St. Mark’s, in Venice. A shallow, covered goblet of

green jasper, with enamel decorations in the Florentine style of the sixteenth century, is said to have been brought from Italy in the times of Ivan the Terrible.

ITALY

The Confirmation in Early Christian Monuments.—This is the subject of a study by F. J. DÖLGER in the *Röm. Quart.* 1905, pp. 1–41. He takes up first the inscriptions, then the representations on monuments, and lastly the ancient confirmation chapels or *consignatoria*. In the inscriptions the expressions νεώφντος = *renatus*, ἀνακαινωθεὶς = *renovatus*, νεοφώτιστος, *fidelis*, *fidelis factus*, πιστός may all mean “baptized and confirmed” or merely “baptized.” (*Gratiam*) *percepit consecutus est* is equivalent to “received into the Christian body.” Marini’s theory that ἄξιοι = “confirmed” as πιστός = “baptized” is pure conjecture. The technical term for confirmation was *signaculum*, *signaculum dominicum*, *signaculum chrismatis*. *Crucem accipere* and such expressions may refer to entry into the catechumenate as well as to the sign of the cross used in confirming. The enigmatical lines in the “Mareas” inscription (published by De Rossi in *B. Arch. Crist.* 1869) reading as follows:

*tuque sacerdotes docuisti; chrismate sancto
tangere bis nullum iudice posse deo,*

are explained by Dölger as referring to the rule prohibiting priests from administering the second or confirmatory anointing, this being the prerogative of the bishop. No definite conclusions are drawn regarding the four doubtful representations of the confirmation on the monuments. Examples of *consignatoria* are found at Salona in Dalmatia and at Morsott, Tipasa, and Tiggirt in Africa. The Lateran at Rome had a confirmation-chapel, called the *Chrismarium*, and Symmachus seems to have meant one of the three oratories which he added to St. Peter’s for a *consignatorium*. Dölger does not agree with Marucchi in assigning the metrical inscription from the Verdun Sylloge, which refers to the confirmation, to the subterranean baptistery in the catacomb of Priscilla, which Marucchi thinks was used as a *consignatorium* at the time when the inscription was composed.

The Origin of the Quadrate Nimbus.—In *Byz. Z.* 1905, pp. 578–583, appears the first instalment of “Notes on the Paintings in Sta. Maria Antiqua” by WILPERT. Among other corrections of previous descriptions, the statement that the features of Theodotus, procurator of the church, who is represented in the fresco adorning the end wall of the chapel of Sts. Quiricus and Julitta as presenting the chapel to his holy patrons, have faded out of the picture, is refuted. Wilpert shows that the artist followed a method indicated in other places of painting the portrait of a living person on canvas, to be applied afterward in its proper place in the fresco, and that it is this canvas which has disappeared. He offers a theory of the origin of the quadrate nimbus, the curious *signum viventis* used so much in Byzantine art. The square canvas portrait called for a surrounding border which was painted in around it, and the usage became so constant as to be extended to portraits of living persons in fresco. Another interesting discovery is that of apocryphal scenes from the infancy of the Virgin, painted on the wall of the right nave of the “quadriporticus.” Wilpert’s correc-

tions are chiefly directed against Rushforth's "The Church of S. Maria Antiqua" in the *Papers of the British School at Rome*, vol. I.

The Sacred Image of Christ in the Sancta Sanctorum at the Lateran.—F. DE MÉLY in *B. M. Soc. Ant. Fr.* 1902, pp. 113-144, discusses the origin of the image of Christ, which, according to tradition, was confided to the sea by a priest named Germanos, in the eighth century, and after a miraculous voyage over the waves arrived at Rome. After giving an account of similar traditions current in the Middle Ages regarding relics, and showing that this is really the relic mentioned in the *Liber Pontificalis* under the reign of Stephen II (752-757), de Mély concludes, chiefly on the evidence afforded by George Hamartolos (842) in his *Chronicon*, that the ikon is the one which that author mentions as having been cast down by the Iconoclast Leo the Isaurian. The Germanos of the legend was the contemporary patriarch of Constantinople, who must have sent the image by sea to Gregory II. On this basis the legend arose, appearing first in the chronicon of George Hamartolos.

Arnolfo di Cambio.—A. VENTURI in *L'Arte*, 1905, pp. 254-265, reconstructs the life of Arnolfo di Cambio, adding materially to the list of his works. First correcting three dates of importance, that of the tomb of Cardinal de Braye at Orvieto (1282), of the *ciborium* in Sta. Cecilia in Trastevere (1293, as shown by the inscription unearthed by the recent excavations), and that of the altar of St. Boniface and the tomb of Boniface VIII in St. Peter's (1300), Venturi notes the existence of several hitherto unidentified fragments of the last-mentioned monument in the *Grotte Vaticane*, and ascribes to Arnolfo a totally new work, the tomb of Hadrian V at Viterbo. Arnolfo was in Perugia in 1277, but what he did there was unknown until the writer discovered in the Museo Archeologico at Perugia three figures designed for the basin of a fountain, which may have been the fountain in the Piazza, the execution of which was in charge of Nicola Pisano, or another which Adamo Rossi believed to have been made by Arnolfo for the lower part of the Piazza. Returning to Rome from Perugia, the sculptor made the statue of Charles I of Anjou, now in the Conservatori, and the bronze St. Peter in the Vatican basilica, and probably the head which was put on an antique philosopher's shoulders to form the marble statue of St. Peter, now in the *Grotte*. Paying a brief visit to Perugia in 1281, he returned to work on the *ciborium* in St. Paul's, the de Braye monument at Orvieto, the *Oratorium Praesepe* in Sta. Maria Maggiore, the tomb of Honorius III, and other works for the Savelli family. He seems to have directed several works at S. Giovanni Laterano before he built the Sta. Cecilia *ciborium*. After that he left Rome for Florence, only returning in 1300 to execute the altar of St. Boniface and the tomb of Boniface VIII, and died on the 8th of March, 1302.

Pisan Art in the Fourteenth Century.—The frescoes of the south and east wall of the Campo Santo at Pisa, especially the 'Triumph of Death' on the south wall, show a prevailing type taken from the art of the Romagna, exemplified by the frescoes at Colalto. The strength and vividness of the Pisan compositions remind one of Ambrogio Lorenzetti, and the influence of Florence is also felt. Many details, however, the movement of the figures, their physiognomy and grouping, are not Italian and are only to be explained by the supposition that the artist had a knowledge of contem-

porary French art. Whoever painted the frescoes on the east wall had doubtless seen and imitated the frescoes in the palace of the popes at Avignon. The painter of the 'Triumph' was largely influenced by French miniatures and seems to have had a collection of sketches after French motives which he used in his work. (GEORG GRAF VITZTHUM, *Rep. f. K.* 1905, pp. 199-226.)

S. Salvatore de Gallia.—In *B. Com. Roma*, XXXIII, 1905, pp. 62-103, P. Spezio presents the results of his topographical and historical researches on the church of S. Salvatore de Gallia, belonging to S. Lorenzo in Damaso.

SPAIN

Post-Visigothic Churches in Spain.—In *Archaeologia*, LIX, i, 1905, pp. 39-56 (pl.; 10 figs.), A. G. HILL describes, with some discussion, the churches of Sta. Maria Maranco (848 A.D.), San Miguel di Lino, and Sta. Cristina de Lena (about 870 A.D.), all in the province of Oviedo, of the style called Latino-Byzantine, and the church of Santiago de Peñalba, in the province of Leon, built between 931 and 951 A.D. in the Mudejar style, probably by a Christian Moorish architect.

A Byzantine Ivory in Spain.—In the museum of Vich in Catalonia there existed until recently an ivory relief of the kind called *δέησις*, representing Christ in attitude of benediction, flanked by John the Baptist, who is labelled ΙΩ Ο ΤΙΡΟΔΡΟΜΟC , and the Madonna, characterized as ΜΡ ΘΥ . It was stolen in 1903, along with a mosaic published by E. Roulin in *Mon. Mém. Acad. Insc.* (Fondation Piot), 1900, p. 95. The ivory probably dates from the beginning of the twelfth century, and may have been brought from the East by Catalan crusaders. (A. MUÑOZ in *Byz. Z.* 1905, pp. 575-577.)

FRANCE

The So-called Deambulatorium at Morienval.—J. J. BERTHELE in *R. Art Chrét.* 1905, pp. 401-404, objects to the common use of the term *deambulatorium* to describe the extremely narrow passage in the apse of the well-known church of Morienval. A *deambulatorium* is a semicircular passage running from transept to transept, separating the choir and sanctuary from the apsidal chapels, and affording access to the latter without the necessity of traversing the former. At Morienval, where the four recesses in the apse can hardly be called apsidal chapels, the passage is not large enough for such a purpose and does not issue on the transept, being cut off from the latter by two eleventh century towers, to the presence of which we may attribute the resulting peculiar plan of the church. Worshippers, therefore, reached the "apsidal chapels" through the sanctuary.

A Peculiar Annunciation at Donzy.—The tympanum of the door of the Cluniac church of Ste-Marie du Pré at Donzy in the diocese of Auxerre is adorned with a sculptured group representing, in the centre, the Virgin seated beneath an arch, holding the Child, figured in a peculiarly stiff and hieratic manner, not upon her knee, but upright against her bosom. To the left an archangel, swinging a censer, makes obeisance to her, and to the right is a prophet bearing in his left hand a staff covered with leaves and in his right a phylactery. The scene is evidently an annunciation, the

archangel representing Gabriel, the prophet Isaiah, the staff recalling the prophecy *Egredietur virga de radice Jesse*. The peculiar treatment of the Child is intended to represent Him as still *sub arca ventris clausus*, as in the language of the hymns. The date of the tympanum is about 1150. (P. MAYEUR in *R. Art Chrét.* 1905, pp. 261-264.)

The Portal of the Northern Transept of Rouen Cathedral.—In *R. Arch.* VI, 1905, pp. 71-96 (4 pls.), LOUISE PILLION discusses the reliefs on the jambs (*soubassements*) of the portal of the northern transept (*portail des libraires*) of Rouen cathedral. The portal was built soon after 1280, and, like that of the southern transept, is derived from the portals of the transepts of Notre Dame at Paris. The fantastic creatures in the reliefs are derived in great measure from miniatures, but are not illustrations of any work of literature. The iconography of the reliefs is discussed in detail.

The Abbey-church of St. Robert at Chaise-Dieu.—MAURICE FAUCON is the author of a monograph relating to the construction of this church, based on documents preserved in the Vatican. He finds that the architect was a Frenchman, Hugues Morel, who was assisted in his work by Pierre Falciat and Pierre de Cébazat. The church was finished about 1350. Matteo di Giovannetto of Viterbo, the favorite painter of Clement VI, who built the church, painted eight pictures for it, and designed the twenty-eight "histories" which were to ornament the reliquary of St. Robert. The tomb of Clement VI, which stands in the choir, was made by three French sculptors, — Pierre Roye and his two assistants, Jean de Sanholis and Jean David. The so-called tomb of the abbot Renaud de Montclar (†1346) more probably contains the bones of some relative of Clement VI, perhaps one of the Beauforts. The monograph contains interesting details relative to the nature and origin of the materials employed in the construction of the church, their means of transport, and the salaries of the artists. (*Notice sur la construction de l'Église de la Chaise-Dieu (Haute-Loire)*, Paris, 1904, Picard.)

Sculptures of the Cathedral at Auxerre.—LOUISE PILLION, writing to the *R. Art Chrét.* 1905, pp. 278-280, à propos of the recent installation in the Musée du Trocadéro of the casts of the sculptures on the substructure of Auxerre cathedral, discusses the date and affinities of these monuments. She places them at the end of the fourteenth or the beginning of the fifteenth century and draws an interesting parallel between Auxerre and Orvieto, which suggests further proof of the reciprocal influence of French and Italian art in these centuries. Milanesi tells us that Ramo di Paganello, who worked at Orvieto in 1293, came "*de partibus ultramontanis*." Vasari's "*alcuni tedeschi*," companions of Niccolò Pisano at Orvieto, refer probably to Frenchmen, all "*ultramontani*" being grouped under the generic term "gothic" or *tedeschi* in Vasari's writings, and it is certain that "l'atelier d'Orvieto plonge ses racines dans un sol composé, pour partie, d'éléments français."

The Model of the Church of St. Maclou.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 211-224 (2 pls.; 2 figs.), A. L. FROTHINGHAM, JR., publishes and discusses the model of the church of St. Maclou, at Rouen (*Am. J. Arch.* 1905, p. 383). He shows, by the differences between it and the church, that it is an architect's model, not a copy. The

model may have been made by Salvart, in 1414, whereas the church was begun in 1432. At any rate, the mere existence of the model gives important information concerning the methods of Gothic architects, and accurate study of it will greatly increase our knowledge.

Signatures of French Sculptors in the Middle Ages.—M. DE MÉLY in *C. R. Acad. Insc.* 1905, pp. 341-342, communicates some of the results of his investigations of the signatures on French mediaeval sculpture. He has collected 170 signatures. Among them are the names signed on the doors of St. Gilles at Arles (1116) and the sculptures of the royal doorway at Chartres (ca. 1140). The first reads *Brunus me fecit*, the second *Rogerus*, revealing to us two admirable French sculptors who antedate by some time Antelami of Parma (1198) and Nicola Pisano of the thirteenth century, hitherto regarded as the precursors of the Renaissance.

Predecessors of Claus Sluter.—A. KLEINCLAUSZ in *Gaz. B.-A.* XXXIV, 1905, pp. 26-38, publishes a tomb from the abbey of Fontenay near Montbard in Burgundy. It represents the reclining figures of a lord of the Mello family, seigneurs d'Époisses, and of his wife, and dates from the middle of the fourteenth century. A similar monument was that of Guillaume de Vienne, abbé of St. Sienne, which formerly existed in the Burgundian abbey of that name, and is known to us by the reproduction in Dom Plancher's *Histoire générale de Bourgogne*, II, p. 384. Both monuments are the products of ateliers of Flemish artists established in Burgundy before the advent of Claus Sluter. This Flemish immigration dates from as far back as the time of Count Otho of Burgundy, whose tomb was fashioned by the Flemish Pépin de Huy.

A Statue of the School of Champagne.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 225-230 (2 pls.; 4 figs.), A. MICHEL publishes a statue of the Virgin and Child, of painted stone, acquired by the Louvre from Mr. Wildenstein in 1905. Comparison with other works shows that it is a work of the school of Troyes and Champagne, of the early part of the sixteenth century, the brief period between the somewhat arbitrary formalism of the fifteenth century and the mannerism of the Renaissance. This work shows the grace and delicacy of the works of this school and period.

Limoges Enamels.—In *R. Arch.* VI, 1905, pp. 15-30 (3 pls.), J. J. MARQUET DE VASSELLOT discusses Limoges enamels with a background of waving lines (*fond vermiculé*). They belong chiefly to the latter part of the twelfth century, but are of different dates. The technique is derived from the East, and is influenced by illuminations in manuscripts. Four classes, or schools, are distinguished by their borders and styles. *Ibid.* pp. 231-245 (3 pls.) the treatment of the class with border of flowers (*encadrement de fleurettes*) is finished and the classes with borders of enamelled semicircles and quatrefoils are described.

A Lock with Two Gates in the Fifteenth Century.—In *R. Arch.* VI, 1905, pp. 272-285 (fig.), E. CLOUZOT publishes some documents of the sixteenth century and other evidence of the existence of a lock with two gates (*céluse à sas*) at La Roussille, on the Sèvre of Niort.

Vestments of St. Hugues at Valsainte.—The vestments of St. Hugues, bishop of Grenoble in the twelfth century, are still preserved at Valsainte. They consist of an *amict*, *aube*, maniple, and stole. The *amict*

is plain, with no cross. The *aube* does not differ in general in form from others of the twelfth century. Together with other decoration, it bore along the front border of the *caputium* or head-opening an inscription embroidered in silk, of which only the words I(n) OR(ati)O(n)E are left. Whether these were independent of the rest of the inscription, which has disappeared, cannot be said. If they were, they may be compared with *In nomine Domini ora pro me* on the so-called stole of St. Martin at Aschaffenburg. The maniple and stole are tipped with trimmings of red silk shot with gold and of microscopical fineness. (L. M. DE MASSIAC in *R. Art Chrét.* 1905, pp. 406-410.)

GERMANY

Byzantine Miniatures in Berlin.— In *R. Arch.* VI, 1905, pp. 55-70 (5 figs.), J. EBERSOLT discusses the illuminations in the Hamilton Greek Ms. No. 246 in the royal library at Berlin. It is an *Evangelistarium et Menologium*, and dates (save four leaves of the tenth century) from the thirteenth century. The style of the miniatures is derived from the East, especially from Syria. This and many other Mss., whether Byzantine or Carolingian, show remarkable uniformity in what concerns the illustration of the canons of Eusebius.

Inscription on a Byzantine Reliquary.— In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 201-205 (pl.), G. SCHLUMBERGER republishes the reliquary in the form of a domed church in the treasury of the cathedral at Aix-la-Chapelle. The Greek inscription on the apse, *Lord, protect thy servant Eustathios patrician and strategos of Antioch and of Lykandos*, fixes the date of the reliquary; for the theme of Lykandos was not constituted until about 915 A.D., Antioch was not recaptured from the Saracens until 969, and was finally lost in 1085. Probably Lykandos was lost somewhat earlier; the reliquary is therefore dated between 969 and about 1080 A.D. The Eustathios mentioned is not yet identified. The other inscriptions are quotations from the Psalms (132, 8; 132, 13; 86, 3), which contain references to Jerusalem or Zion. The reliquary resembles the famous mosque of Omar. Perhaps, then, it was made at Jerusalem.

ENGLAND

The Sculptures of Wells Cathedral.— In *Archaeologia*, LIX, i, 1905, pp. 143-206 (53 pls.; fig.), W. H. ST. JOHN HOPE publishes the elaborate imagery and sculptures of the western front of Wells cathedral, and W. R. LETHABY adds suggestions as to the identification of some of the images. The sculptures and images are contemporary with the building, ca. 1225-1240. Scenes from the Old and New Testaments, the Coronation of the Virgin, the Resurrection of the dead, angels, kings, queens, ladies, bishops, etc., are represented. A general and detailed description is given.

The Painted Chamber of the Palace of Westminster.— The royal bed chamber of the Palace of Westminster, called from its decorations the Painted Chamber, was destroyed after the fire of 1834. An addition to the existing reproductions of the paintings in the Chamber has been found in the University Galleries at Oxford, consisting of several drawings by Edward Crocker, who directed the alterations of the palace in 1819. Some of these drawings, notably the Coronation of Edward the Confessor, are repro-

duced in an article by W. R. LETHABY in *Burl. Mag.* 1905, pp. 257-269. He dates the paintings between 1262 and 1277, and thinks that they were ordered by Henry III and designed by "Master William," painter to that king. Walter of Durham, painter to Edward I, was also engaged on them. The decoration consisted of horizontal rows of the Old Testament "histories," excepting the coronation scene, with figures of Virtues on the window-jambes. The dado beneath was painted like a green curtain, and each picture had a French motto in black letter.

Eaton Bray Church.—In *Reliq.* XI, 1905, pp. 269-274 (7 figs.), J. ROMILLY ALLEN describes the church at Eaton Bray, Bedfordshire. It contains much fine Early English architectural sculpture and ironwork.

Norman Font at Thorpe-Salvin.—In *Reliq.* XI, 1905, pp. 265-269 (2 figs.), G. LE BLANC SMITH discusses a Norman font at Thorpe-Salvin, Yorkshire. Five representations, which are visible in arched recesses, are explained as the Rite of Baptism and the Four Seasons.

St. Mary's Church at Horton Kirby.—In *Reliq.* XI, 1905, pp. 162-175 (11 figs.), J. RUSSELL LARKBY, describes St. Mary's church, at Horton Kirby, Kent, and gives its architectural history since its erection, in transitional style, not far from 1200 A.D.

Leathley Church.—Leathley church, Yorkshire, an early Norman church, built, perhaps, on a Saxon foundation, is described by W. CUDWORTH in *Reliq.* XI, 1905, pp. 204-208 (4 figs.).

An Old Manor House at Northborough.—In *Reliq.* XI, 1905, pp. 184-188 (5 figs.), CHARLOTTE MASON describes the Manor house at Northborough, near Peterborough, said to have been built in 1340. The architecture, of the Decorated period, is fine in its details. Cromwell's widow and daughter once lived here.

Manors of High Wycombe.—In *Reliq.* XI, 1905, pp. 176-183 (2 figs.), T. HUGH BRYANT gives descriptive and historical notes on manors, etc., at High Wycombe. Some Roman remains have also been found here.

Tomb of Sir Roger de Kerdestone.—In *Reliq.* XI, 1905, pp. 200-203 (3 figs.), E. M. BELOE, JR., describes the tomb of Sir Roger de Kerdestone, at Reepham, Norfolk. It is a fine work of the fourteenth century. The knight rests, under a Gothic canopy, upon a bed of stones. Below are eight figures in relief.

The Crystal of Lothair.—In *Archaeologia*, LIX, i, 1905, pp. 27-38 (pl.), O. M. DALTON publishes the crystal of Lothair in the British Museum, a fine intaglio with representations of eight scenes from the story of Susanna, Frankish work of the ninth century, and gives its history.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

Renaissance Medals with the Head of Christ.—In *Reliq.* XI, 1905, pp. 237-248 (10 figs.), G. F. HILL concludes his treatment of Medallion Portraits of Christ with a discussion of several medals, paintings, engravings, etc., related more or less closely to the types previously discussed.

Mantegna as a Mystic.—The common impression which Mantegna leaves as the most humanistic of painters has blinded critics to his mystic

quality. This is certainly present in some of his Madonnas, with their almond-shaped, inscrutable eyes and enigmatical smile, and in many cases can be seen in the treatment of the Child. In one picture, the 'Holy Family' owned by Dr. Ludwig Mond, Mantegna has resorted to evident symbolism. Here the Virgin's bust, placed low in the picture and rising from a well-head, can only be meant to symbolize the Immaculate Conception, the *Fons Signatus* of Solomon's Song. In the 'Adoration of the Magi' in the Johnson collection in Philadelphia, the strange gaze of the Magi, convergent on the Child's face, and the aloofness of the Virgin's expression, are most effective in producing a sense of mystery. The minimum of light and shade in Mantegna's technique, his economy of line and suppressed modelling, gave him the power to express such spiritualized notions. What gave him the impulse in this direction is uncertain, although it is sure that he drew from Hubert Van Eyck, and a drawing of his shows that Donatello's strange Madonna had impressed him. (ROGER E. FRY in *Burl. Mag.* VIII, 1905, pp. 87-98.)

Two Attributions of Paintings.—On internal evidence BERNHARD BERENSON in *Rass. d'Arte*, 1905, pp. 177-179, ascribes to the little-known Cosimo Rosselli a portrait of a Florentine gentleman in the Spiridon collection at Paris. The attribution rests on the resemblance of the ear in the portrait to Cosimo's characteristic ear, especially as seen in the head of one of the spectators in the 'Sermon on the Mount' in the Sistine Chapel, and the similar treatment of the head in general. To Francesco Botticini, Berenson ascribes a *tondo* portrait of a youth in the Royal Palace at Stockholm, chiefly from the "parallel" locks of hair occurring in this picture and others of Botticini.

Unknown Works of Bernardo Daddi.—OSWALD SIRÉN in *L'Arte*, 1905, pp. 280-281, publishes (with two reproductions) two hitherto unknown works of Bernardo Daddi. The first is a small triptych in the ducal castle at Meiningen; in the centre, a Madonna with two saints, on the right wing a crucifixion, on the left Sts. Peter and Paul. Another very similar triptych by Daddi belongs to the Louvre. In the *Magazzino* of the Uffizi is a triptych of large dimensions with the Coronation of the Virgin in the central panel, the wings being occupied by a throng of adoring saints, forty-two in all. Comparison with Sir Hubert Parry's triptych at Highnam Court and the similar work in the Cook collection at Richmond, serves to establish the picture in the Uffizi as a late work by Daddi.

The Author of the "Dürer" Medals.—A number of medals (chiefly copies) and a relief in Kehlheim stone, the latter belonging to Mr. Pierpont Morgan, are discussed by S. MONTAGU PEARTREE in *Burl. Mag.* 1905, pp. 445-467. All but one have the Dürer monogram and are dated from 1509 to 1514. Those reproduced in this article are a three-quarters woman's head, a so-called portrait of the "Elder Dürer," a medallion-portrait of a woman in the British Museum (lacking the monogram but classed with the Dürers on grounds of style and technique by Peartree), and the Morgan relief, a full-length nude figure of a woman seen from behind. The close relation existing between these and certain sculptures by Hans Daucher in St. Ulrich's at Augsburg leads Peartree to the conclusion that the Dürer medals are his work, done after sketches by Dürer, which explains the presence of the monogram.

The Jordaens Exposition at Antwerp.—The *Gaz. B.-A.* XXXIV, 1905, pp. 247-255, contains an appreciation of Jordaens by H. HYMANS, based on the master's works assembled in the Jordaens exposition opened last year at Antwerp. Hymans believes that the exposition will heighten the artist's fame, hitherto somewhat obscured by that of Rubens.

ITALY

A Lost Work of Donatello.—The tabernacles for the Host existing in Sta. Francesca Romana, in the cloister of Sant' Agostino in Rome, and in the old cathedral at Capranica, are remarkably similar, but nevertheless not copied one from the other. So many characteristic Donatellian details are found in all three when compared with a work of that artist like the niche for Verrocchio's St. Thomas in Or San Michele in Florence, that we must suppose that they were copied from some lost work of Donatello's, executed at or about the time of his sojourn at Rome. (LISETTA CIACCIO, *L'Arte*, 1905, pp. 375-381.)

Two Lombard Sculptors of the Renaissance.—FRANCESCO MALAGUZZI VALERI, in *Rass. d' Arte*, 1905, pp. 169-173, discusses the work of Andrea Fusina and Caradosso. To the former he attributes the 'Madonna and Child blessing Francis I' in the Borromeo collection at Milan, and, somewhat reservedly, however, the two Madonnas in relief against a background adorned with *putti* and a profile of Francis I, all three in the Museo Archeologico of the same city. The author believes that one of the supposed works of Caradosso—the frieze of *putti* and busts in medallion in the Sacristy of S. Satiro in Milan—cannot be by him, inasmuch as the records relating to the decoration of the church contain no mention of him, and he was absent from Milan at the time of its construction. The "Deposition" in terra-cotta in the same church, ascribed to Caradosso, shows little or no relation to the products of the goldsmith's and bronze-worker's art by which we know him.

Attributions in the Uffizi and Pitti Galleries.—In an open letter addressed to Corrado Ricci (*Rass. d' Arte*, 1905, pp. 84-87) G. FRIZZONI suggests some new attributions for paintings in the two large galleries at Florence. A 'Madonna' in the Uffizi, hitherto given to Polidoro Veneziano, is ascribed by Frizzoni to Bernardino Sicinio. The 'Sacrifice of Iphigenia' in the Uffizi, which has been ascribed to Tiepolo and Sebastiano Ricci, is assigned to Bernardino Galliari, an eighteenth century imitator of these masters. The portrait of Eleanora de' Medici in the Pitti is taken from Scipione Pulzone da Gaeta and given to Frans Pourbus the younger. An 'Adoring Virgin,' a *tondo* in the Uffizi, labelled "Scuola fiorentina," is claimed for Botticini and the monogram H P painted in the left lower corner of the Uffizi picture commonly called the 'Miser' is shown by Frizzoni to refer not to Horatius Paulyn, but to Hendrick Pot. Several other attributions of less important pictures are also questioned.

Documents relative to S. Satiro in Milan.—F. MALAGUZZI VALERI, in *Arch. Stor. Lomb.* 1905, pp. 140-151, publishes documents illustrative of the history of the church of S. Satiro. They are: an inventory of the objects in the church in 1476; documents relative to the chapel of Sta. Barbara; documents showing the existence of a ducal chapel; and notes on

the works of art in the church, viz. Boltraffio's 'Sta. Barbara,' the altar of the Pietà, the smaller doors of the church, the chapel of St. Catherine, the work of the sculptor Cristoforo da Birago, a model of the façade, and some figures from the *tiburium*, besides a list of payments to Ambrogio da Fossano, painter.

Michelino da Besozzo and Giovannino de' Grassi. — PIETRO TOESCA, in *L'Arte*, 1905, pp. 321–338, devotes an article to these two Milanese artists of the fourteenth and fifteenth centuries. Giovannino, the sculptor of the *lavabo* in the Sacristy of Milan Cathedral, is shown to be the author of the drawings of animals, preserved in a codex of the Biblioteca Civica at Bergamo. He may be called the precursor of Michelino da Besozzo, himself celebrated for his animal sketches. Both artists were cognate with, not dependent on, the school of Verona. German influence, to be noticed in Giovannino, becomes marked in Michelino, who shows a close connection with Wilhelm of Cologne in a picture of the Virgin and Child with Sts. John the Baptist, Anthony, and Catherine, in the Pinacoteca at Siena. This painting is for the first time assigned to Michelino in this article by Toesca, on the basis of the signature *Michelinus fecit* and internal evidence. A reconstruction of Michelino's life and a list of his few known works are included in the article.

Italian Art and Milanese Collections. — An anonymous article in the New York *Sun* of January 1, 1905, is reprinted with some changes, in *R. Arch.* VI, 1905, pp. 214–326. The museums (especially the Poldo-Pezzoli museum) and private collections of Milan are highly praised, while the management of other Italian museums and the attitude of the Italians toward foreign students of Italian art is sharply criticised.

The Painted Façade of the Palazzo Milesi in Rome. — GOFFREDO GRILLI writes in *Rass. d'Arte*, 1905, pp. 97–102, of the houses in Rome, façades of which were decorated with frescoes, and particularly of the compositions by Polidoro and Maturino which adorned the Palazzo Milesi in Via della Maschera d'Oro, now the property of Prince Lancellotti. This palace still preserves some traces of its decorations, which consisted of a frieze descriptive of the history of Niobe, running beneath the windows of the second story, and episodes of historical and mythological content beneath and between the windows of the third story. Designs for this façade may be recognized among Polidoro's drawings in the Uffizi, but of most importance is the series of designs for the Niobe frieze preserved in the Biblioteca Ambrosiana at Milan. A document published by Bertolotti shows that these drawings described as a frieze by Polidoro da Caravaggio for the painting "sopra il palazzo del Sig. Martio Milesi figurante l'Historia di Niobe saettata" was stolen from a Roman antiquary named Pietro Stefanone in 1611. Nothing further is known of its history until its appearance in the Ambrosiana.

The Dialogues of Francisco de Hollanda and Donato Giannotti. — These works of the sixteenth century, both purporting to be conversations in which Michelangelo took part, have been used to some extent in reconstructing the biography and particularly the personality of the artist and in tracing his relations with Vittoria Colonna who appears in Hollanda's dialogue. They are however, purely fictitious discussions composed to serve the literary purpose of their respective authors. Hollanda's acquaintance with

Michelangelo was slight. Giannotti, on the other hand, was a good friend of the artist, and the indirect light he throws on Michelangelo's personality is of some real value. (H. TIETZE, *Rep. f. K.* 1905, pp. 295-320.)

The Medallion of Cardinal Bembo.—The medallion representing Bembo in cardinal's dress with the inscription *Petri Bembi car.*, and a Pegasus on the reverse, has been by many identified with the medallion mentioned in Benvenuto Cellini's autobiography as made by him during a visit to Bembo at Padua. This, however, was done in wax or plaster, and we have no record of its having been finished in more durable material. Moreover, at the time of Cellini's visit, Bembo was not yet cardinal, and the medallion in other ways does not correspond to the sculptor's description. L. RIZZOLI in *L'Arte*, 1905, pp. 276-280, inclines to attribute the work to Danese Cattaneo (1513-1573), who was the author of the bust of the cardinal in the church of S. Antonio at Padua.

FRANCE

Two Works of the Italian Renaissance.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 231-236 (pl.; fig.), G. MIGEON publishes a bronze statuette of a youth in a short kilt, and an engraved silver plaque representing Christ healing a sick man in the presence of the twelve disciples and a woman. The first is an Italian work, of the time between 1520 and 1540, cast by the *cire perdue* process. It resembles ancient figures of camilli or lares, especially one in the Naples museum. The background of the silver plaque (a bronze replica of which in the collection of Mr. G. Dreyfus has been published by E. Müntz, *Gaz. B.-A.* 1883, May and June, and E. Molinier, *Les Plaquettes*, Vol. I, p. 67) shows St. Peter's without its dome. It is attributed to Pietro da Milano.

A Bronze Relief in the Louvre.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 159-176 (5 figs.), É. MICHON discusses a bronze relief, now set in above a door of the "Salle des Caryatides" in the Louvre. It is apparently by the same artist as the relief in the Wallace collection (CLAUDE PHILLIPS, *Burl. Mag.* 1904, pp. 111-124), which is a copy of the marble relief in the Louvre, called the "Danseuse Borghèse." The relief under discussion represents in the foreground three maidens decking a candelabrum with garlands and flowers, and in the background at the left a temple. This is a copy of another marble relief in the Louvre (*Catal. sommaire*, 1641), which came from the Borghese palace. Comparison of the two bronzes with the originals and with the bronze relief by Lorenzetto in the Chigi chapel of Sta. Maria del Popolo, in Rome, two figures of which are copied from the "Danseuse Borghèse," leads to the conclusion that the two bronzes are works of the seventeenth century. The history of the marble originals and of the bronzes confirms this result and indicates that the copies were made in France.

The Date of the Rothschild 'Violin Player.'—This picture in the collection of the late Baron Alphonse de Rothschild, formerly attributed to Raphael, and now to Sebastiano del Piombo, bears the date MDXVIII. In 1518, however, Sebastiano was completely under the influence of Michelangelo and could scarcely have produced a work of a style so Raphaellesque as that of the Rothschild portrait. The date has doubtless been tampered with, as indeed is indicated by the suspicious formation of the first three

letters. The painting itself points to some year between 1510 and 1515. (GUSTAVO FRIZZONI in *Chron. d. Arts*, 1905, p. 260.)

Dosiades and Theocritus offering their Works to Apollo and Pan.—In *Mon. Mém. Acad. Insc.* (Fondation Piot), XII, pp. 155–158 (2 pls.; fig.), H. OMOXT publishes two pages of the Greek Ms. 2832 in the Bibliothèque Nationale. On one Dosiades, standing at the left, offers to Apollo, who stands on a tripod at the right, his poem entitled *The Altar* (Βωμός), which is written on a high altar that occupies the middle of the page. On the other page, Theocritus offers to Pan his poem entitled *The Flute* (Σύριγξ), which is written on a flute or pipe. This has the shape of a truncated cone, with eight holes in the side and a small mouth-piece at the smaller end. Beside the mouth-piece are, apparently, two strings. A similar flute is represented in the edition of Theocritus published at Venice, in 1516, by Zacharias Callergi. These miniatures, which date from the second half of the fourteenth century, are clearly derived from ancient originals.

ENGLAND

Two Miniatures by De Limbourg.—ROGER E. FRY, in *Burl. Mag.* 1905, pp. 435–445, describes two miniatures by Pol de Limbourg or his brothers, the artists of the 'Très Riches Heures' of the Duc de Berry at Chantilly. The first, occurring on p. 109 of Ms. Douce No. 144 in the Bodleian Library, has already been ascribed to the de Limbourgs. The other is from a Book of Hours (No. 62 in James's *Catalogue of MSS. in the Fitzwilliam Museum at Cambridge*) which formerly belonged to Isabel Stuart, daughter of James I of Scotland, and first wife of Francis, Duke of Brittany. It represents a Virgin and Child, with scenes from the life of the Virgin, and was identified by comparison with No. 166 Français of the Bibliothèque Nationale. Fry regards it as the work of the "second" hand of the 'Très Riches Heures' identified for convenience with Jean, brother of Pol de Limbourg.

An Explanation of the 'Simon Magus' at Buckingham Palace.—This picture has been shown to be part of the *predella* of an altarpiece painted by Benozzo Gozzoli for the Confraternity of the Purification of the Virgin and of St. Zenobius at Florence, about 1461. The picture represents in the background a figure flying from a kind of platform, and in the foreground the same figure lying prostrate. To the left a Roman official is enthroned, surrounded by soldiers; to the right stand Sts. Paul and Peter with their disciples. The presence of St. Paul has cast some doubt on the interpretation of the picture as the Fall of Simon Magus, but H. P. HORNE finds that the version of the story given by Petrus de Natalibus, bishop of Equilio in his *Catalogus Sanctorum et gestorum eorum*, as well as a Tuscan version in the Biblioteca Nazionale in Florence, contemporary with Benozzo, both introduced St. Paul into the story. (*Burl. Mag.* 1905, pp. 377–383.)

A Cup with the Arms of William the Silent.—In *Archæologia*, LIX, i, 1905, pp. 83 ff. (5 pls.), C. H. READ publishes a fine silver-gilt cup, the property of the Earl of Yarborough, on which are the arms of William the Silent, with inscriptions and elaborate reliefs referring to a victory of the Dutch over the Spaniards near Eukhuyzen in 1573. A standing figure on the cover symbolizes Enkhuyzen.

UNITED STATES

The "Maitre de Flémalle" and Spain. — The "Master of Flémalle," whose work has assumed new importance since the *Exposition des Primitifs*, either visited or lived in Salamanca, according to Sir J. C. ROBINSON. His chief evidence for this is the reproduction of the apse of the old cathedral at Salamanca in the 'Virgin' belonging to Mr. Salting. The color-harmony of the master, verging always toward gray, is to be noticed in a 'Mass of St. Gregory' in the parish church of Bonnella della Vierra near Avila, in the vicinity of Salamanca. Robinson does not answer the question whether this and other similar pictures are later works of the Master of Flémalle or "school-pictures," but regards them as evidence that the painter worked at one time in Salamanca, and reminds us that his present title rests upon the assurance of an obscure dealer that a picture of his in the Frankfort Museum came from the Flemish abbey of Flémalle. (*Burl. Mag.* 1905, pp. 387-393.) The *Bulletin of the Metropolitan Museum of New York*, January 1906, announces that the 'Virgin of Salamanca' by the "Maitre de Flémalle" has recently entered the Museum collections, having been purchased with the income of the Rogers Fund, together with two panels. The latter are by Carlo Crivelli, and represent Sts. George and Dominic.

The Portrait of Philip IV in Boston. — The *Museum of Fine Arts Bulletin* of October, 1905, publishes the opinions of CARL JUSTI, SIR WALTER ARMSTRONG, and R. D. GAULEY, all naming Velasquez as the painter of the recently secured portrait of Philip IV. The item which appeared in *Am. J. Arch.* 1905, p. 382, entitled "A Velasquez," and announcing the gift to the Prado of a portrait by Velasquez of Philip IV, on the part of the Duchess of Villahermosa, was incorrect. The picture given to the Prado was by Velasquez, but not a portrait of Philip IV.

Pictures in the Johnson Collection at Philadelphia. — A description of the Italian paintings in this collection is furnished to the *Rass. d'Arte*, 1905, pp. 113-121, 129-135, by F. MASON PERKINS. He corrects many of the attributions, notably that of a 'Madonna with Saints' which has been given to Bissolo, but should be assigned to Basaiti. The article gives us a good reproduction of the portrait of Giuliano de' Medici (thus identified by Perkins) already recognized by Rankin as belonging to that series of pictures which Berenson assigns to his 'Amico di Sandro' (see Berenson, *Study and Criticism of Italian Art*, Vol. I, p. 63, note). The great names given to some of the paintings are contested by Perkins, excepting an 'Interment of the Virgin' ascribed to Fra Angelico's early period, a 'Dead Christ sustained by Weeping Angels' by Carlo Crivelli, a 'Portrait of a Young Man' by Antonello da Messina, a 'Portrait of an Admiral' by Tintoretto, a 'Madonna and Child with Angels' by Matteo di Siena, and some others. The 'Leda' in the Johnson collection is regarded by Perkins as a work of one of Leonardo's followers, and probably a copy after a lost original by the great master himself.

The Bramantino Portraits. — The series of twenty-five portraits ascribed to Bramantino, twelve of which were bought at Christie's last April for the Metropolitan Museum in New York, forms the subject of an article in *Burl. Mag.* VIII, 1905, pp. 135-141, by HERBERT COOK. They originally formed a frieze in a room in the castle of San Martino di Guznago,

midway between Brescia and Mantua. This frieze occupied two sides of the room and then ran along the sides of a beam which crosses the centre of the room parallel to the other panels. The signature L B in ligature on the back of certain of the panels has been held to be that of Bernardino Luini. Another divergence from the generally accepted opinion that they are by Bramantino is P. G. KONODY's suggestion (*New York Herald*, Paris edition, August 28, 1905) that they are the copies of such a frieze by Bramantino, made just before its destruction for Raphael by one of his pupils. This fact is mentioned in the life of Piero della Francesca by Vasari, who says that Raphael had this done "to the end that he might possess the likeness of the persons represented; for these were all great personages," etc. After Raphael's death, Giulio Romano, his heir, presented them to Paolo Giovio. After this we hear of them no more, but Giovio was for many years the friend of Isabella d' Este, and this might account for their appearance in the Gonzaga castle. The faces seem more like portraits than decorative heads, the monograms upon the panels might be initials, and the absence of any Gonzaga portraits makes for Mr. Konody's suggestion that they were not originally intended for the castle. Moreover, an original would more probably be in fresco than on wood in *tempera*, as is the case with these panels.

AMERICAN ARCHAEOLOGY

Haida Texts and Myths—*Bulletin* 29 of the Bureau of American Ethnology, by JOHN R. SWANTON. This is a collection of texts (partly in the original) and myths relating to the Indians of the Queen Charlotte Islands, British Columbia. Their interest is mainly that of folklore, ethnology, and philology, but some archaeological material is included.

Relics of the Attiwandarons.—In *Rec. Past*, IV, 1905, pp. 266-275 (50 figs.), W. J. WINTENBERG describes numerous relics of the Attiwandarons, the earliest historical inhabitants of western Ontario and neighboring regions. The relics consist of flint arrowheads, etc., pipes of clay and stone, sometimes with engraved figures, bone utensils, a few copper awls and shells.

Mounds built by the Sioux.—In *Am. Ant.* XXVII, 1905, pp. 217-223, W. UPHAM describes mounds in Minnesota, near St. Paul, and gives evidence showing that they were built by the Sioux, one of them as late as 1834.

Aboriginal Pottery from the Wyoming Valley.—In the *Proceedings and Collections of the Wyoming Historical and Geological Society*, IX, 1905, pp. 137-170 (Wilkesbarre, Pa.), CHRISTOPHER WREN compares the pottery of Pennsylvania with that of New York, and concludes that much of the former was made further north. Most of the pottery is preserved in fragments. The clays of the region are poorly adapted for making fine ware; the decoration was principally confined to the rim and neck of the vases. Pls. 7, 8, and 12 show rim decorations, and pl. 6, vase outlines.

Early Smoking Pipes of the North American Aborigines.—In the *Proceedings and Collections of the Wyoming Historical and Geological Society* (Wilkesbarre, Pa.), IX, 1905, pp. 107-136, A. F. BERLIN quotes references to authorities, notes the scarcity of pipes along the Atlantic coast, and mentions the theory supported by this scarcity that smoking was indulged

in to a limited extent till the white people, by the cultivation of tobacco, made it popular. The following types of pipes are described: tubular, stemless, double conoidal, "mound," monitor or platform, elephant, bird and animal pipes, earth pipes, and calumets or great pipes. The illustrations represent pipes from the Iroquois, the Potomac Valley, from California, Mississippi, Pennsylvania, Tennessee, North Carolina, Indiana, Illinois, Ohio, and Canada.

The Ancient Monuments of Northern Honduras, and the Adjacent Parts of Yucatan and Guatemala; also a Visit to the Rio Grande Ruins.—In the *Journ. Anthropol. Inst. of Gt. Br. and Ire.* XXXV, 1905, January-June, pp. 103-112, T. W. GANN classifies the monuments of northern Honduras and adjacent parts of Yucatan and Guatemala as temples, buildings within mounds, stelae, stone-faced pyramids, fortifications, and ovoid underground chambers. From burial mounds and mounds for other purposes are obtained weapons and tools of flint, chert, obsidian, jadeite, granite, etc. Projectile points, knives, hammer-stones, scrapers, celts, weights, sling-stones, sinkers, etc., make up the list of specimens. Pottery is abundant in the form of both vases and effigies. Burial took various forms; earth, cist, or secondary; traces of cremation are found. Hieroglyphics and pictographs are numerous, for which no satisfactory key has as yet been found.

Indian Music of South America.—In *Harper's Magazine*, January, 1906, pp. 255-257, CHARLES JOHNSON POST discusses the music and instruments of the Indians of Lake Titicaca. The flute, played like a clarinet, the "Pandeau" pipes, seven in number, and the drum assist in the production of motives and simple melodies of which a few examples are given in the text. The importance of these to the archaeologist rests on the author's conclusion that these with others "are the music of the Incas unchanged from the days of Pizarro and the Conquest."

A Method of Preserving Shell Specimens.—"A solution of clear gelatin, such as is used for bacteriologic cultures, of about three per cent to four per cent strength, is kept fluid over a sand bath and a Bunsen burner. Into this the specimens are placed, and allowed to remain until about one minute after all bubbles of air have ceased. While in the gelatin the specimens may be thoroughly cleaned with a camel's-hair brush. They are then removed and placed in a vessel containing ordinary commercial formalin solution or formaldehyde, where they are allowed to remain for a few moments or at the convenience of the operator, and are then removed, drained, and allowed to dry slowly." (P. M. JONES, *Amer. Anthropol.* N.S. VII, 1905, pp. 654 f.)

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ADDENDUM

SUPPLEMENT TO THE JOURNAL, VOL. IX, P. 95

To the list of the Councillors of the Southwest Society of the Institute should be added the names of Miss MARY E. FOY and Mrs. W. H. HOUSH, of Los Angeles.

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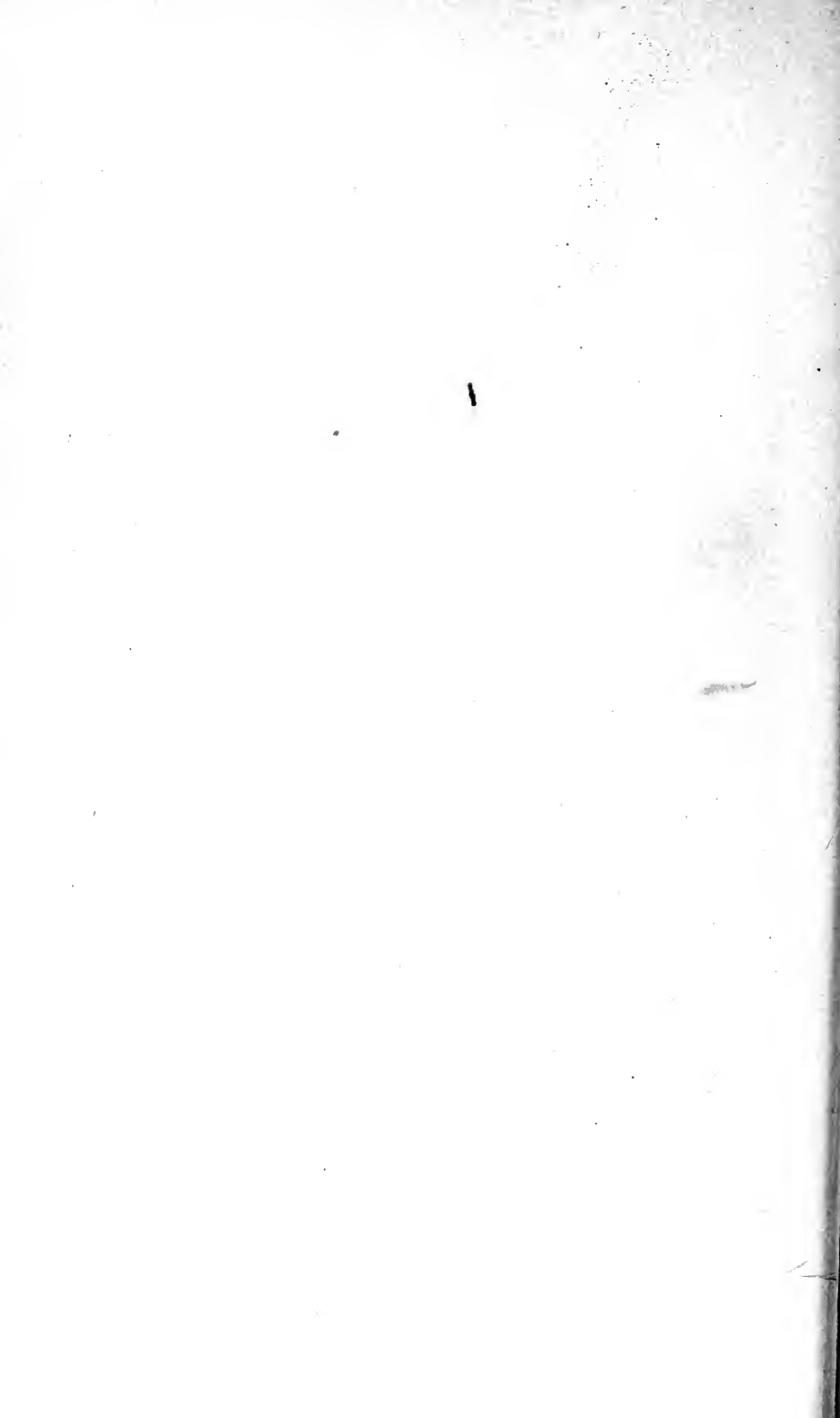
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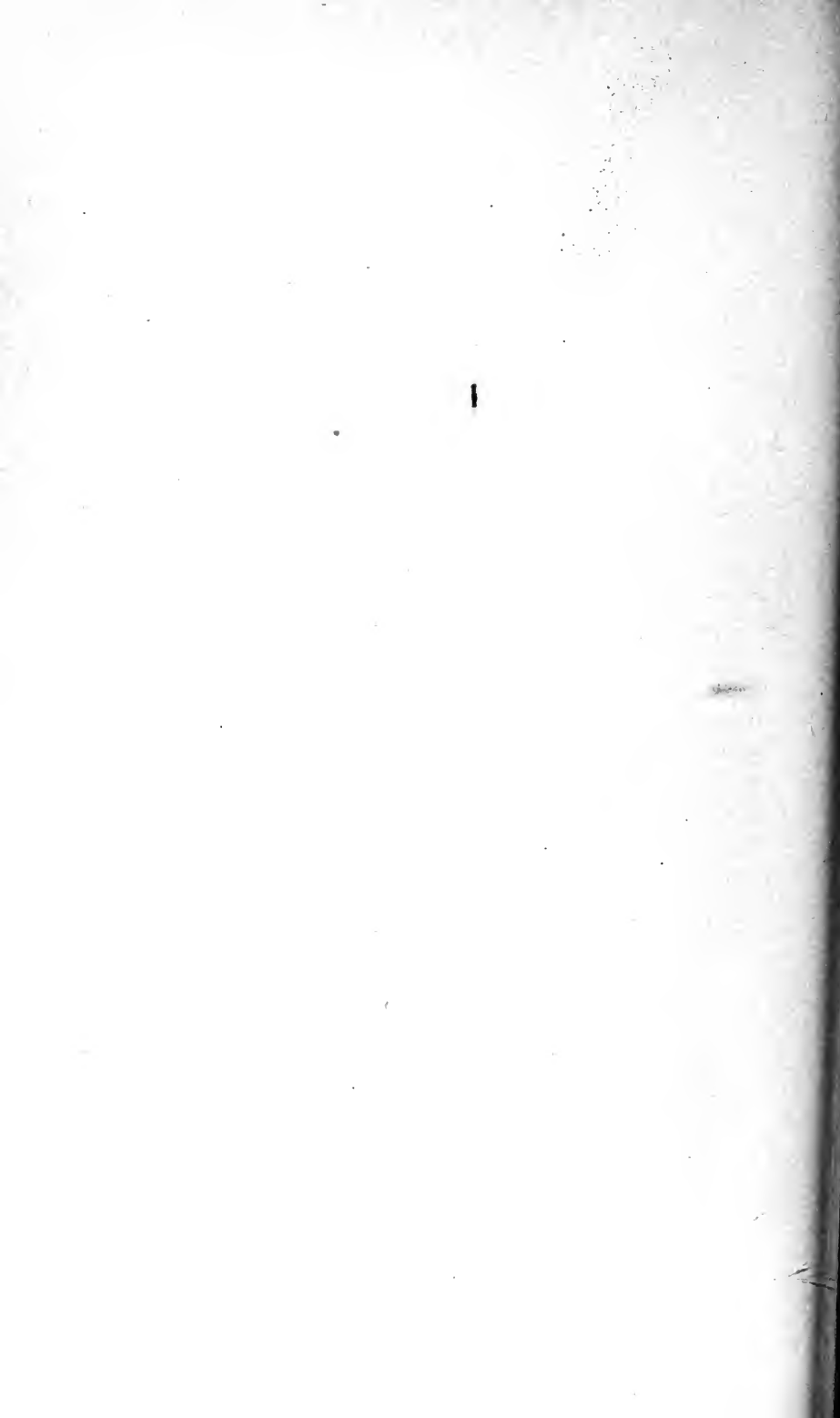
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American School
of Classical Studies
in Rome

ROMAN CHURCH MOSAICS OF THE FIRST NINE
CENTURIES

WITH ESPECIAL REGARD TO THEIR POSITION IN THE CHURCHES

THERE is literary evidence to show that the mosaic decoration of early Christian churches probably followed, if not a set scheme, at least a tradition as to subjects and their placing in the church.¹ It is intended in this paper to examine and classify the existing church mosaics of Rome and the immediate vicinity with a view to discovering what light the actual remains throw on the existence and history of this supposed traditional or conventional arrangement. The work has been limited to Roman mosaics originating before the close of the ninth century which are actually to be seen to-day, because (1) it is deemed wise to classify and study the existing pictures before entering on the subject of the "lost mosaics," already covered by Müntz and other writers,² and (2) the Roman mosaics up to the end of the ninth century exhibit a distinct local character in decided contrast to the later works.

The following churches in Rome contain mosaic pictures whose origin is before the year 900 A.D.: S. Agnese (Via Nomentana), Battistero Lateranense (Exedra di SS. Rufina e Secunda, Oratorio di S. Giovanni Evangelista, Cappella di S. Venanzio), S. Cecilia in Trastevere, SS. Cosma e Damiano, S. Costanza, S. Lorenzo in Agro Verano, S. Marco di Pallacine, S. Maria in Domnica, S. Maria Maggiore, SS. Nereo ed Achilleo, S. Prassede, S. Pudenziana, S. Paolo fuori le mura, S. Pietro in Vincoli, S. Sabina, S. Stephano rotondo, and S. Teodoro.

¹ Cf. Kraus, *Geschichte d. christlichen Kunst*, I, pp. 383-389.

² Cf. De Rossi, Gio. Battista, *Mosaici cristiani . . . delle chiese di Roma*, Rome, 1899, 'Note bibliografiche sui mosaici perduti.'

These mosaics fall into the following chronological order :

Fourth century : S. Costanza (aisle), S. Pudenziana, Exedra di SS. Rufina e Secunda.

Fifth century : Oratorio di S. Giovanni Evangelista in Battistero Lateranense, S. Maria Maggiore (triumphal arch and nave), S. Paolo fuori (arch), S. Sabina.

Sixth century : SS. Cosma e Damiano, S. Lorenzo.

Seventh century : S. Agnese, S. Pietro in Vincoli, S. Stefano rotondo, Cappella di S. Venanzio in Battistero Lateranense.

Eighth century : S. Teodoro.

Ninth century : S. Cecilia in Trastevere, S. Maria in Domnica, S. Marco, SS. Nereo ed Achilleo, S. Prassede.

The mosaics are found in churches of the basilica type as well as in buildings of central construction. We may group the churches with regard to the parts on which mosaics are placed as follows :

Mosaic as altar-piece : S. Pietro in Vincoli.

Mosaics on interior walls : S. Sabina, Cappella di S. Zenone.

Mosaics on walls of nave over the supporting columns : S. Maria Maggiore.

Mosaics on triumphal arch : S. Maria Maggiore, S. Paolo fuori, S. Lorenzo fuori, S. Prassede.

Mosaics on tribune arch and apse : S. Venanzio, SS. Cosma e Damiano, S. Maria in Domnica, S. Prassede, S. Marco.

Mosaic on tribune arch (apse mosaic destroyed) : SS. Nereo ed Achilleo.

Mosaics in apse only : S. Pudenziana, S. Agnese fuori, S. Teodoro, S. Cecilia in Trastevere.

Mosaics on minor apsidal vaultings or lunettes : S. Stefano rotondo, S. Costanza.

Mosaics on lateral or central vaults : S. Costanza, S. Giovanni Evangelista, Cappella di S. Zenone.

It should be noted in regard to the foregoing classification that reference is here made only to the mosaics coming within the limits specified at the beginning of this paper. Thus,

S. Paolo fuori le Mura has mosaics on the tribune arch and apse, as well as elsewhere, but those on the triumphal arch alone date from our period. So also the mosaics in the apse of S. Maria Maggiore are later than the date set for our limit. S. Prassede is the only church presenting mosaics of this period on triumphal arch, tribune arch, and apse, and possesses also the highly decorated chapel of S. Zenone.

From the above classification it will be seen that the existing Roman mosaics of this period of church mosaic decoration are nearly all in that part of the church toward which the eyes of the congregation would be directed at all great ceremonies; that is, the triumphal and tribune arches and the apse. In one church only, S. Maria Maggiore, have the mosaics on the walls of the nave been preserved. Façade and wall mosaics have, naturally enough, suffered more from time and the rebuilder than those of the apse and interior arches. Chapel mosaic decorations have generally disappeared with the building of newer chapels and the "systematization" of interior and exterior. Some of the smaller churches in all probability had mosaic pictures only on the tribune wall and apse.¹

A description of the various mosaic pictures will enable us to classify the subjects depicted in them. I follow the order of the classification given before.

1. S. Pietro in Vincoli.²

The only altar-piece of mosaic from our period is the figure of S. Stefano over the second altar from the entrance door in the left aisle of S. Pietro in Vincoli. The saint is represented about half of life size, and, contrary to the traditions of the painters, as an old and bearded man. The work is dated 680 A.D. and formed part of a votive altar erected in the nave of the church after the disastrous plague of that year. It was removed to its present position in 1576.

¹ S. Agnese, for instance. Cf. the notices in the *Liber pontificalis* under Symmachus (ed. Mommsen, 1898, p. 123), and especially Honorius (*ibid.* p. 174), who *fecit absida eiusdem basilicæ ex musibo*.

² Cf. De Rossi, *op. cit.* tav. xx; Garrucci, *Storia dell' arte cristiana*, IV, tav. 275.

2. S. Sabina.¹ (Fig. 1.)

The only mosaic now preserved to us of the original decorations of this church is found on the interior of the rear wall over the famous carved doors of cypress wood. It dates, in all likelihood, from the time of the erection of the church, 425-432 A.D. (De Rossi). The main part of the mosaic is a metrical



FIGURE 1. — MOSAIC IN THE CHURCH OF S. SABINA, ROME.

inscription of seven lines in large letters of gold on a dark blue background. The inscription reads as follows :

CVL MEN APOSTOLICVM CVM CAELESTINVS HABERET
 PRIMVS ET IN TOTO FVLGERET EPISCOPVS ORBE
 HAEC QVAE MIRARIS FVNDAVIT PRESBITER VRBIS
 ILLYRICA DE GENTE PETRVS VIR NOMINE TANTO
 DIGNVS AB EXORTV CHRISTI NVTRITVS IN AVLA
 PAVPERIBVS LOCVPLES SIBI PAVPER QVI BONA VITAE
 PRAESENTIS FVGIENS MERVIT SPERARE FVTVRAM.

At either end of the inscription are two full-length female figures, each holding an open book in the left hand and pointing to its pages with the right. Beneath the one on the left is the inscription *ECLESIA EX CIRCVMCISIONE*, and beneath the other, *ECLESIA EX GENTIBVS*. It should be noted that these

¹ Cf. De Rossi, *op. cit.* tav. xii ; Garrucci, *op. cit.* IV, tav. 210.

figures are at either end of the inscription and subsidiary to it in the eyes of the designer, just as later the same idea of the double origin of the church is expressed by the two cities, Jerusalem and Bethlehem, which invariably occupy a position at the ends of a mosaic. The workmanship of this mosaic is remarkably good.

Ciampini (*Vet. Monum.* I, tab. xlvii) gives, in addition, a design extant in his time, (1690), all trace of which has now vanished. It is De Rossi's opinion that these lost mosaics belonged to the ninth century restoration of the church. It is very unfortunate that the other mosaics of this early and once highly decorated church have been lost.

3. S. Maria Maggiore.¹

The walls of the nave and the triumphal arch of this basilica contain mosaics of a date at least as early as the renovation of the church by Pope Sixtus III in 432 A.D. The apse mosaic dates from the thirteenth and the façade mosaic from the twelfth century. If the nave mosaics do not belong to the time of Liberius, founder of the basilica, they are supposed to be imitations of those he caused to be made in 355 A.D. Marked differences in style and execution, as well as architectural considerations, have been urged as a reason for assigning to the mosaics of the nave an earlier date than that known for those of the arch, 432-440 A.D.

The walls of the nave, above the architraves, are divided into a series of panels once decorated with mosaics. Only twenty-seven of these panels now have mosaics, twelve on the left and fifteen on the right side. Six panels have been destroyed by the building of the Borghese and Sixtine Chapels, and others are filled with modern paintings designed to imitate mosaics. On the left side, beginning at the high altar, we have scenes from the life of Abraham, Isaac, Jacob, and Esau. Eight of the twelve panels have two scenes, an upper and a lower, making twenty in all. The first three panels are occupied with

¹ Cf. De Rossi, *op. cit.* tav. vi-viii; Garrucci, *op. cit.* IV, tav. 215-222.

Abraham's return from his victory over the three kings (Gen. xiv), his parting from Lot, and the visit of the three angels. The next panel containing a mosaic picture represents Isaac blessing Jacob. Five panels tell the fortunes of Jacob during his stay with Laban. The tenth gives the meeting of Jacob and Esau, while the eleventh and twelfth show the purchase of the land at Salem and the scenes resulting from the rape of Dinah.

The panels on the right side begin with two picturing the presentation of Moses to Pharaoh's daughter, his training, marriage, and occupation as a shepherd. The three following are gone, but a codex in the Biblioteca Barberini¹ gives the designs. They represent Moses' return to Egypt, his demand before Pharaoh for the release of the Israelites, the command to prepare the Paschal lamb and the orders to depart, and the injunction to celebrate the Passover ever after. The sixth, one of the best, represents the passage of the Red Sea; the seventh, the promise of flesh and the coming of the quails; the eighth, Moses drawing water from the rock; in the lower panel, the meeting with the Amalekites; the ninth, the battle with the Amalekites; the tenth, the return of the spies; the eleventh, Moses presenting the Book of Deuteronomy to the Levites; below, the march to the Jordan; while the twelfth gives the passage of the river and the departure of the spies for Jericho; the thirteenth and fourteenth are concerned with the capture of Jericho; while the rest give incidents of Joshua's warfare against Ai and the Amorites. The interpretation of these scenes is not always clear.² Fifteen of the panels of this side, including those supplied from the Barberini codex, have two divisions.

4. S. Maria Maggiore: TRIUMPHAL ARCH.³

At the summit of this arch stands the inscription *XYSTVS EPISCOPVS PLEBI DEI*. It is the work of Pope Sixtus III, who

¹ Now transferred to the Vatican.

² I follow that given by Garrucci, *op. cit.* IV, pp. 17-30.

³ Cf. De Rossi, *op. cit.* tav. v; Garrucci, *op. cit.* IV, tav. 211-214.

renewed the whole basilica in memory of the famous decision of the Council of Ephesus in 431. The scenes in the arch lie in four zones or fields, of which the upper one only extends completely across the top of the arch. In the centre of this upper zone is a richly ornamented throne on which stands a jewelled cross with a crown at its foot resting on a black cloth. The whole is surrounded by an aureole. The interpretation of the black cloth has been much disputed. It probably signifies death, while the superimposed cross and crown express triumph over death (De Rossi). At either side of the aureole stand SS. Peter and Paul, and above are the four symbols of the evangelists in the following order from left to right,¹ Luke, Matthew, Mark, John. In the same zone at the spectator's left, is depicted the Annunciation, in which Gabriel is accompanied by four other angels, and Zacharias stands before the temple. At the right is figured the meeting of Joseph, Mary, and the infant Jesus with Anna and Simeon before the temple. Originally there was another scene at the right, of which one angel only remains.

In the second zone at the left we have the Visit of the Magi. Jesus is represented seated on a throne, with the Virgin and another female figure seated at either side. At the right is a scene which is variously interpreted either as the dispute with the doctors and the meeting of the parents and son (Garrucci), or as the reception of the holy family in Egypt as described in the apocryphal gospel of Matthew (Konkadoff, De Waal, De Rossi, Kraus).

The third zone gives on the left Herod commanding the slaughter of the Innocents and on the right his reception of the Magi; while beneath in the fourth zone are seen the two cities, Jerusalem at the left, and Bethlehem at the right. Originally there were six sheep, representing the faithful flock, under each of these cities. Five are still to be seen on the left side, but none remain on the right.

¹ In this paper the terms right and left are always used of objects at the right or left of the spectator.

This arch is decorated with more crowded and complicated compositions than are found on the triumphal arches of other early Christian churches in Rome. Its age and good workmanship make one wish that it were more easily examined. It should be noticed that all the scenes in this church are Biblical, with the exception of those in the higher zone of the arch, which may properly be termed symbolical.

5. S. Paolo fuori le Mura: TRIUMPHAL ARCH.¹ (Fig. 2.)

The mosaics of this arch have undergone many restorations. They were originally made at the suggestion and expense of the



FIGURE 2. — MOSAICS IN THE CHURCH OF S. PAOLO FUORI LE MURA, ROME.

empress Galla Placidia under Pope Leo the Great (440–461). But restorations in the ninth, twelfth, fourteenth, eighteenth, and nineteenth centuries have so changed the work that in all probability only the design remains of the original. For our purposes, however, this is sufficient.

There are three zones. In the centre of the first and occupying a part of the second, immediately above the summit of the

¹ De Rossi, *op. cit.* tav. xvi; Garrucci, *op. cit.* IV, tav. 271.

arch, is an enormous bust of Christ, with a nimbus and rays darting from the head. Above and at each side are the evangelistic symbols (order, Luke, Matthew, Mark, John). In the second zone are the four and twenty elders in white robes, offering their crowns to the Christ. An angel kneels at each side of the bust of Christ. In the lowest zone are tall figures of S. Peter at the right, and S. Paul at the left.

Above is the inscription in mosaic :

TEODOSIVS CEPIT PERFECIT ONORIVS AVLAM
DOCTORIS MVNDI SACRATAM CORPORE PAVLI.

On the border of the arch an inscription in mosaic reads :

PLACIDIAE PIA MENS OPERIS DECVS HOMINE PATERNI
GAVDET PONTIFICIS STVDIO SPLENDERE LEONIS.

In SS. Cosma e Damiano and S. Prassede we have the leading features of this design repeated, while in S. Marco and S. Maria in Domnica, the two tall standing figures again appear in the corners of the arch.

6. S. Lorenzo in Agro Verano : TRIUMPHAL ARCH.¹ (Fig. 3.)

By the numerous alterations which this church has suffered the sole antique mosaic which it contains has entirely lost its original position. In the early church it was the front of the triumphal arch. Above the mosaic was an inscription which has been restored from manuscript evidence by De Rossi :

DEMOVIT DOMINVS TENEBRAS VT LVCE CREATA
HIS QVONDAM LATEBRIS SIC MODO FVLGOR INEST
ANGVSTOS ADITVS VENERABILE CORPVS HABEBAT
HVC VBI NVNC POPVLVM LONGIORE AVLA CAPIT
ERVTA PLANITIES PATVIT SVB MONTE RECISA
ESTQVE REMOTA GRAVI MOLE RVINA MINAX
PRAESVLE PELAGIO MARTYR LAVRENTIVS OLIM
TEMPLA SIBI STATVIT TAM PRETIOSA DARI
MIRA FIDES GLADIOS HOSTILES INTER ET IRAS
PONTIFICEM MERITIS HAEC CELEBRASSE SVIS
TV MODO SANCTORVM CVI CRESCERE CONSTAT HONORES
FAC SVB PACE COLI TECTA DICATA TIBI.

¹ Cf. De Rossi, *op. cit.* tav. xvi ; Garrucci, *op. cit.* IV, tav. 271.

Two windows have been broken through at either end. They come immediately over the representations of Jerusalem and Bethlehem at the two lower corners.

The scene is as follows : In the centre Christ is seated on a globe, holding a sceptre in his left hand and blessing with his right. A nimbus with the cross encircles his head. Two



FIGURE 3. — MOSAIC IN THE CHURCH OF S. LORENZO IN AGRO VERANO, ROME.

groups of three persons each are at either side. Their names are written above their heads. At either side of Christ are SS. Peter and Paul, then the two martyred deacons, SS. Laurentius and Stephanus, holding open books, while at the left end Pope Pelagius presents the model of the basilica to Laurentius, and on the right S. Hippolytus, who was buried in the adjoining cemetery, holds out a jewelled crown. The two cities are below in the corners.

On the border of the arch below the mosaic runs the inscription :

MARTYRIVM FLAMMIS OLIM LEVVITA SVBISTI
IVRE TVIS TEMPLIS LVX BENERANDA REDIT.

7. S. Prassede: TRIUMPHAL ARCH.¹

These mosaics, as well as those on the tribune wall and apse, were executed by order of Pope Paschal I (817-824), and bear his monogram. There are two zones, the field of the upper one extending completely across the church, while the lower one is divided by the arch. That there are only two zones is doubtless due to the small size of the church and consequently of the arch.

In the centre of the upper field is depicted in a characteristically mediaeval fashion the New Jerusalem. In the very centre Christ stands between two angels, below whom are S. John the Baptist and the Virgin on one side, and S. Prassede on the other. The apostles, six on either side, appear in line with the last mentioned group, showing about half their figures above the golden battlements of the heavenly city. At the right and left hand are two figures symbolizing the Law and the Prophets, with an angel also on the right. Without the doors stand figures of SS. Peter and Paul, while a company of saints led by angels fill each end of the picture. The two lower parts of the arch are filled with a great company of the saints. The whole design is based on the twenty-first chapter of the Apocalypse.

8. SS. Cosma e Damiano: TRIBUNE ARCH AND APSE.² (Fig. 4.)

The mosaics in this church are by far the best of those with which we have to do in point of beauty, design, and execution. They date from the time of Felix IV (526-530). The arch mosaics were seriously mutilated when Urban VIII (1623-1644) reduced the church to its present form, and the apse mosaics have been partially restored; but despite these defects they are noteworthy monuments.

In the centre of the arch above the apse Christ is represented by the Lamb, reposing on the throne with the book of the seven

¹ Cf. De Rossi, *op. cit.* tav. xxvi; Garrucci, *op. cit.* IV, tav. 285.

² Cf. De Rossi, *op. cit.* tav. xv; Garrucci, *op. cit.* IV, tav. 253.

seals. The throne stands between seven candelabra on which are burning lamps. Four angels, two on each side, standing on the clouds, and the evangelistic symbols complete the upper zone. Two only of the symbols remain, those of Matthew and John.



FIGURE 4.—CENTRE OF APSE MOSAIC, CHURCH OF SS. COSMA E DAMIANO, ROME.

In the lower zone were originally the four and twenty elders holding out their crowns, but of these some of the hands with the crowns alone remain.

Fortunately the apse has suffered less. At the summit is the hand of God stretched out from heaven with the wreath or crown. In the centre appears a full-length figure of Christ, holding a roll of parchment in his left hand and with the right

arm extended at full length. The background of the apse is a deep blue, and behind and below the figure of Christ are red and gold clouds. Below at the right and left SS. Peter and Paul present to him the two martyred Arabian physicians, SS. Cosmas and Damian, who hold crowns in their veiled hands. Then come at the left Pope Felix IV, holding a model of the church, and at the right S. Theodore. The figure of Felix was restored in the seventeenth century. A palm tree, emblem of victory, closes the scene at each end. On the one at the left is the bird Phoenix.

Around the lower part of the apse run two narrow bands. The upper has in the centre, just under the figure of Christ in the main scene, the Lamb of God standing on the Rock or Mount from which flow the four Rivers of Paradise. The Lamb, as in all scenes of this and later date, has the nimbus. Twelve sheep proceeding from the two cities at each end fill the rest of the zone. This is a very common design for the lower part of the apse.

Below runs the inscription in letters of gold on a dark background which takes up as much space as the picture of the sheep and cities above:

AVLA DEI CLARIS RADIAT SPECIOSA METALLIS
IN QVA PLVS FIDEI LVX PRETIOSA MICAT
MARTYRIBVS MEDICIS POPVLO SPES CERTA SALVTIS
FECIT ET EX SACRO CREVIT HONORE LOCVS
OPTVLIT HOC DOMINO FELIX ANTISTITE DIGNVM
MVNVS VT AETHERIA VIVAT IN ARCE POLI.

9. Cappella di S. Venanzio in Battistero Lateranense: TRIBUNE ARCH AND APSE.¹

Pope John IV (640-642) caused the mosaics in this chapel to be made. The wall above the apse was pierced by three windows, now closed by masonry. There are two zones in the wall mosaic. The first has the two cities at the ends, and then two panels, separated by the windows, in which are the evange-

¹ Cf. De Rossi, *op. cit.* tav. xix; Garrucci, *op. cit.* IV, tav. 272-273.

listic symbols, two in each panel (order, Luke, Matthew, Mark, John). The lower zone has at each side of the apse four standing figures of martyrs whose relics had been brought here by Pope John IV. The names written above each are, beginning at the left, SS. Paulianus, Telius, Asterius, Anastatius, Maurus, Septimus, Antiochianus, Caianus.

The apse mosaic is divided into three fields. In the centre of the upper is the bust of Christ between two busts of angels, all three surrounded by clouds. Below, directly beneath the Christ, stands the Virgin in an attitude of prayer. On the left hand stand SS. Paul, John the Evangelist, Venantius, and Pope John IV, the latter holding a model of the church; each of the others holds a book. On the right are SS. Peter and John the Baptist, holding crosses, S. Domnius, and Pope Theodore (642-649), who probably finished the work. The last two hold books. Below is this inscription: ¹

MARTYRIBVS CHRISTI DOMINI PIA VOTA IOANNES
REDDIDIT ANTISTES SANCTIFICANTE DEO
AC SACRI FONTIS SIMILI FVLGENTE METALLO
PROVIDVS INSTANTER HOC COPVLAVIT OPVS
QVO QVISQVIS GRADIENS ET CHRISTVM PRONVS ADORANS
EFFVSASQVE PRECES MITTIT AD AETHRA SVAS.

10. S. Prassede: TRIBUNE ARCH AND APSE.²

These mosaic paintings are of the same date as those of the triumphal arch, 817-824. The general plan of the wall and apse design is similar to that of SS. Cosma e Damiano, although the execution is much inferior. In the centre of the wall above the apse is the Lamb of God on the throne with a cross above. The throne stands between seven lamps burning on tall candelabra. At either side are two angels and the evangelistic symbols (order, Matthew, Mark, John, Luke). Below are the twenty-four elders, twelve on each side of the arch, robed in white and holding crowns in their hands.

¹ I give the words printed by De Rossi (*op. cit.* ad tav. xix), instead of the readings of the modern inscription, which has suffered from restorations.

² Cf. De Rossi, *op. cit.* tav. xxv; Garrucci, *op. cit.* IV, tav. 286.

The apse mosaic is like that of SS. Cosma e Damiano in that the Christ stands on the clouds in the centre, while SS. Peter and Paul below present to him two saints, this time women, SS. Prassede and Pudenziana. Pope Paschal is on the left and S. Zeno on the right. Below are the Lamb of God on the Mount and the twelve sheep coming from the two cities. The inscription reads as follows :

EMICAT AVLA PIAE VARIIS DECORATA METALLIS
PRAXEDIS DOMINO SVPER AETHRA PLACENTIS HONORE
PONTIFICIS SVMMI STVDIO PASCHALIS ALVMI
SEDIS APOSTOLICAE PASSIM QVI CORPORA CONDENS
PLVRIMA SANCTORVM SVBTER HAEC MOENIA PONIT
FRETVS VT HIS LIMEN MEREATVR ADIRE POLORVM.

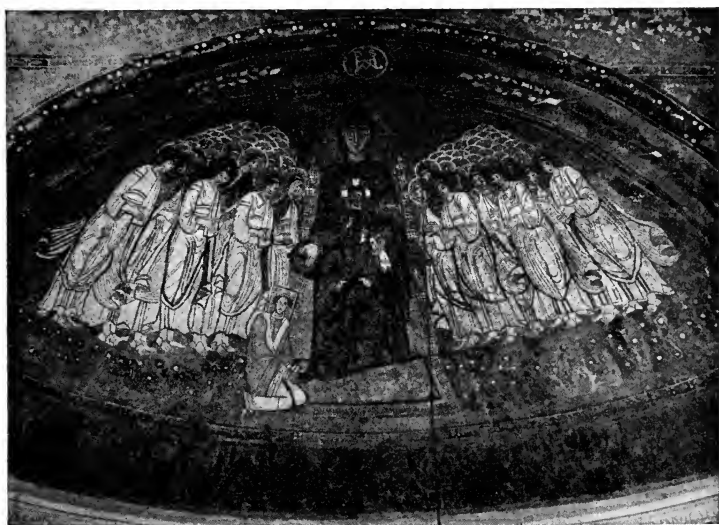


FIGURE 5. — MOSAIC IN THE CHURCH OF S. MARIA IN DOMNICA, ROME.

11. S. Maria in Domnica, or Della Navicella : TRIBUNE ARCH AND APSE.¹ (Fig. 5.)

These mosaics also were executed by order of Pope Paschal I, who restored the church. They were afterwards restored by

¹ Cf. De Rossi, *op. cit.* tav. xxiii ; Garrucci, *op. cit.* IV, tav. 293.

Clement XI (1700–1721), but the design remains as in the original. There are two zones in the arch. In the centre of the upper one Christ is seated on a throne, surrounded by an aureole; at either side a standing angel, and then the twelve apostles, six on each side, each carrying a symbol. A rich floral design covers the ground. In each of the two lower corners is a tall standing figure pointing to the Christ above. They are probably two prophets.

In the apse we have a new feature in the central figure, the seated Virgin who holds the infant Christ in her lap. A multitude of adoring angels surround her. Pope Paschal, distinguished as still living by the square nimbus, kneels at her feet. Below is the inscription:

ISTA DOMVS PRIDEM FVERAT CONFRACTA RVINIS
NUNC RVTILAT IVGITER VARIIS DECORATA METALLIS
ET DECVS ECCE SVVS SPLENDET SEV PHOEBVS IN ORBE
QVI POST FVRVA FVGANS TETRAE VELAMINA NOCTIS
VIRGO MARIA TIBI PASCHALIS PRAESVL HONESTVS
CONDIDIT HANC AVLAM LAETVS PER SAECLA MANENDAM.

12. S. Marco in Pallacine : TRIBUNE ARCH AND APSE.¹

The mosaics in this church are the latest of our series, having been ordered by Pope Gregory IV (827–844). The figures are little more than caricatures of the noble representations of an earlier age. The arch has two zones. Above is a bust of Christ giving the benediction, and at either side the symbols of the evangelists (order, Luke, Matthew, John, Mark). Below are tall standing figures of S. Paul on the left, and S. Peter on the right.

At the top and centre of the apse appears the hand of God holding the crown. Below in the centre a full-length figure of Christ, blessing with the right hand and holding an open book with the left. Three figures are on each side of him, the last of whom on the left is Pope Gregory IV, with the square nimbus. Each one stands on a sort of platform on which his name

¹ Cf. De Rossi, *op. cit.* tav. xxviii; Garrucci, *op. cit.* IV, tav. 294.

is written. Below is the Lamb on the Mount, the procession of sheep and the two cities. The following inscription fills the remaining space :

VASTA THOLI PRIMO SISTVNT FVNDAMINE FVLCHRA
QVAE SALOMONIACO FVLGENT SVB SIDERE RITV
HAEC TIBI PROQVE TVO PERFECIT PRAESVL HONORE
GREGORIVS MARCE EXIMIO CVI NOMINE QVARTVS
TV QVOQVE POSCE DEVM VIVENDI TEMPORA LONGA
DONET ET AD CAELI POST FVNVS SIDERA DVCAT.

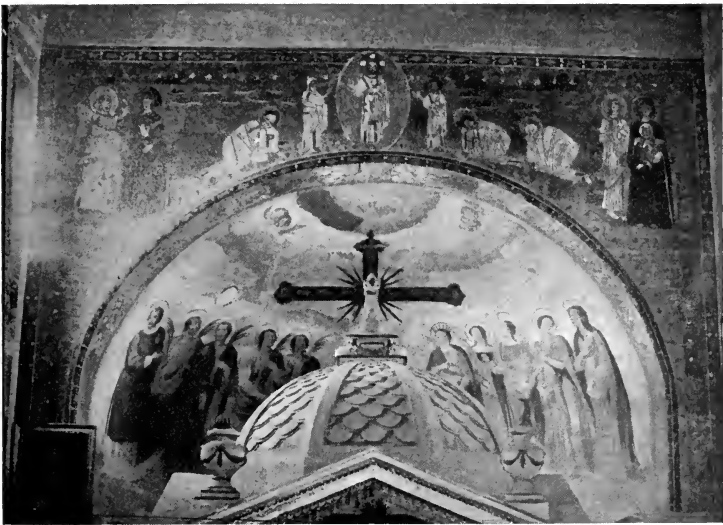


FIGURE 6. — MOSAIC ON ARCH IN THE CHURCH OF SS. NEREO ED
ACHILLEO, ROME.

13. SS. Nereo ed Achilleo : TRIBUNE ARCH.¹ (Fig. 6.)

The apse mosaic in this church is gone and has been replaced by a fresco. The tribune arch decorations date from the time of Pope Leo III (795–816). There is a long upper zone, but in the place of figures in the lower corners are found floral patterns. The centre of the picture is filled with the scene of the Transfiguration. A full-length figure of Christ surrounded by an

¹ Cf. De Rossi, *op. cit.* tav. xxii ; Garrucci, *op. cit.* IV, tav. 284.

aureole is in the centre, while Moses and Elias stand beside him. The prostrate figures of the three apostles follow, S. Peter on the left, and SS. John and James on the right. There is also a group at each end ; at the left the Annunciation, and at the right the Virgin with the infant Christ in her arms, while an angel stands behind.

14. S. Pudenziana : APSE.¹ (Fig. 7.)

This mosaic is probably the oldest, as it certainly is the most interesting, of those in Roman churches. The church goes

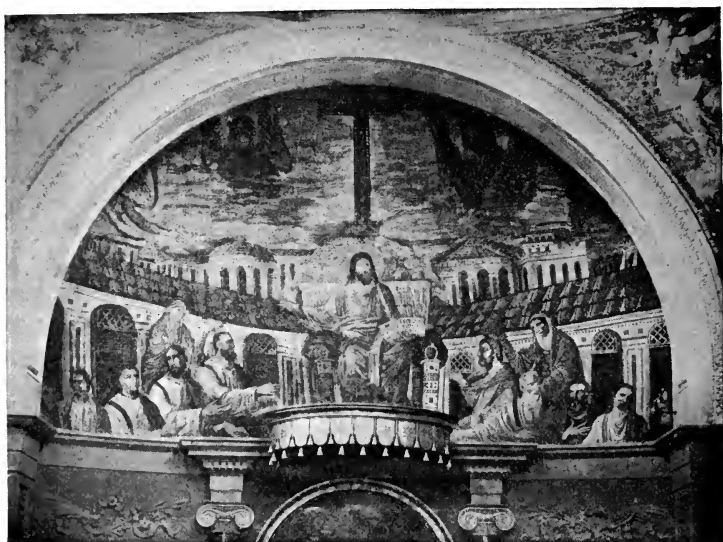


FIGURE 7. — MOSAIC IN THE CHURCH OF S. PUDENZIANA, ROME.

back to the time of Siricius (384–392), and probably the mosaic is contemporary with that pope. It has, however, suffered much from restorations, and it is only in recent years that its great antiquity has been generally admitted.

The apse originally contained three zones. In the centre of the upper part was the hand of God reaching down the crown from the clouds. Below it stands a Latin cross, richly orna-

¹ Cf. De Rossi, *op. cit.* tav. x ; Kraus, *op. cit.* I, frontispiece.

mented with jewels, above the head of the Christ in the scene below. At either side are the evangelistic symbols in the clouds (order, Matthew, Mark, Luke, John). The middle zone has a background of buildings which present interesting architectural features. In the centre, Christ sits on a raised throne, which is adorned with precious stones. An open book rests on his knee, and is supported with the left hand, while the right is raised in the act of benediction. Seated figures of the apostles are on either side. The last one at each end is no longer visible owing to restorations of the church in 1588. Two standing female figures, SS. Pudenziana and Prassede, are placing crowns on the heads of the two chiefs of the apostles. The third zone has almost entirely disappeared. In the centre was the Lamb on the Mount, and possibly the sheep, as in later pictures.

15. Cappella or Exedra of SS. Rufina e Secunda (Portico di Cappella di S. Venanzio): APSE.¹ (Fig. 8.)

This small apse is filled with a beautiful floral design of gold on a blue background, which dates from the end of the fourth century. At the summit of the apse is a semicircle, in which stands a lamb between four doves. Below this ring, and half hidden in the maze of the floral pattern, are six Latin crosses.

The Chapel was the ancient entrance to the Lateran Baptistery. The design of the mosaic, which is similar to that in the tomb of Galla Placidia at Ravenna, was afterwards copied in the large apses of S. Clemente and S. Maria Maggiore.

16. S. Agnese Fuori: APSE.²

Constantine the Great is said to have founded this church, but its present form is due to the restorations of Pope Honorius I, (625-639). The apse alone contains mosaics. At the summit is the hand of God extending from the clouds the martyr's crown. Below this are two broad bands of blue with gold stars. In the centre stands the saint, clothed magnificently,

¹ Cf. De Rossi, *op. cit.* tav. xi; Garrucci, *op. cit.* IV, tav. 283.

² Cf. De Rossi, *op. cit.* tav. xviii; Garrucci, *op. cit.* IV, tav. 274.

and wearing a crown and rich jewels. Flames and a sword at her feet signify the manner of her martyrdom. Above her head is the inscription *SCA AGNES*. At the left stands Pope Honorius holding a model of the basilica. At the right is



FIGURE 8.—MOSAIC IN THE EXEDRA OF SS. RUFINA E SECUNDA, ROME.

another Pope, probably Symmachus (Armellini, Kraus). The following inscription fills the remaining space:

AVREA CONCISIS SVRGIT PICTVRA METALLIS
 ET COMPLEXA SIMVL CLAVDITVR IPSA DIES
 FONTIBUS E NIVEIS CREDAS AVRORA SVBIRE
 CORREPTAS NVBES RORIBVS ARVA RIGANS
 VEL QVALEM INTER SIDERA LVCEM PROFERET IRIM
 PURPUREVSQVE PAVO IPSE COLORE NITENS
 QVI POTVIT NOCTIS VEL LVCIS REDDERE FINEM
 MARTYRV M E BVSTIS HINC REPPVLIT ILLE CHAOS
 SVRSVM VERSA NVTV QVOD CVNCTIS CERNITVR VNO
 PRAESVL HONORIVS HAEC VOTA DICATA DEDIT
 VESTIBVS ET FRACTIS SIGNANTVR ILLIVS ORA
 LVCET ET ASPECTV LVCIDA CORDA GERENS.

17. S. Teodoro: APSE.¹

The small round edifice at the foot of the Palatine was founded before the time of Gregory the Great (590-604), and has been restored at least twice, under Nicholas V in 1447, and under Clement XI in 1674. There is some difference of opinion among investigators regarding the date of the mosaic. The weight of evidence appears to be for the time of Hadrian I (772-795). The mosaic is on the vaulting of the apse at the rear of the church.

Above is the hand of God and the wreath. In the centre, Christ is seated on a globe with a sceptre in his left hand and blessing with the right. At the right, S. Peter presents to him S. Theodore, who holds the martyr's crown. This figure was restored in 1447. At the left, S. Paul presents another saint, possibly S. Cleonicus.

18. S. Stefano Rotondo: APSE OF CHAPEL OF SS. PRIMO E FELICIANO.²

This apse is in a small chapel, originally a portico, on the east side of this famous round church. The mosaic was ordered by Pope Theodore I (642-649). Above is the hand extending the wreath from heaven. Below it is a small bust of Christ, surrounded by a circle, and resting on the top of a jewelled Latin cross, which fills the centre. The full-length figures of the two saints, Primus and Felicianus, are at the left and right. Their names are inscribed on a level with their heads. Below is this inscription: ³

aspicis AVRATVM CAELVSTI culmine tectvm
astrifeRVMQVE MICANS PRAECLARO LVMINE FVLTVM.

19. S. Cecilia in Trastevere: APSE.⁴

Like the mosaics in S. Prassede and in S. Maria in Domnica, this one in S. Cecilia dates from the time of Paschal I, and

¹ Cf. De Rossi, *op. cit.* tav. xvii; Garrucci, *op. cit.* IV, tav. 252.

² Cf. De Rossi, *op. cit.* tav. xvii; Garrucci, *op. cit.* IV, tav. 274.

³ Supplied in part from De Rossi, *Inscrip. Christ.* 2, p. 440.

⁴ Cf. De Rossi, *op. cit.* tav. xxiv; Garrucci, *op. cit.* IV, tav. 292.

bears his monogram. The general character of the figures is very much like that of the mosaics of these churches. There are three zones. In the upper we have the hand and wreath. Then a row of standing figures; these are, from left to right, Pope Paschal (square nimbus), holding a model of the church; a virgin (probably S. Cecilia); S. Paul; Christ, blessing with the right hand; S. Peter; a young man, holding the martyr's crown (probably S. Valerianus); and another virgin, with the crown in her hand. A palm closes the scene at either end, with the Phoenix in the one at the left.

Below are the cities Bethlehem and Jerusalem, the twelve sheep, and the Lamb on the Mount, from which flow the Four Rivers. The inscription is as follows:

HAEC DOMVS AMPLA MICAT VARIIS FABRICATA METALLIS
CONDIDIT IN MELIVS CONFRACTA SVB TEMPORE PRISCO
HANC AVLAM DOMINI FORMANS FVNDAMINE CLARO
AVREA GEMMATIS RESONANT HAEC DINDIMA TEMPLI
LAETVS AMORE DEI HIC CONIVNXIT CORPORA SANCTA
CAECILIAE ET SOCIIS RVTILAT HIC FLORE IVVENTVS
QVAE PRIDEM IN CRVPTIS PAVSABANT MEMBRA BEATA
ROMA RESVLtat OVANS SEMPER ORNATA PER AEVVM.

20. S. Costanza : LUNETTES AND LATERAL VAULTS.¹ (Fig. 9.)

Over the doors of this church are two lunettes which are covered by extremely rude mosaics. Some attempt has been made in them to copy the coloring of the fine mosaics in the aisle. They date from the eighth century. In one we have God seated on a globe presenting with his left hand the law to Moses. In the other we have Christ standing and blessing with the right hand, while below is the Mount with the Four Rivers. SS. Peter and Paul stand on either side, one bearing a scroll with the words, DOMINVS PACEM DAT. At each end is a hut with a palm behind it. Four sheep stand below. It would be hard to imagine a greater contrast than that between

¹ Cf. De Rossi, *op. cit.* tav. ii-iv; Garrucci, *op. cit.* IV, tav. 205-207.

these mosaics and those on the vaulting of the round aisle or colonnade.

This round church was originally erected as a baptistery, and later, about 354, it became the tomb of Constantia, daughter of the Emperor Constantine, from whom its modern name is derived. Of the sumptuous and elaborate decorations in mosaic



FIGURE 9. — MOSAIC IN THE CHURCH OF S. COSTANZA, ROME.

which originally covered its dome and other parts only the scenes on the vault over the aisle between the inner circle of columns and the outer wall have been preserved. There are sketches of the lost portions which enable us to form some idea of the original designs, but here we are concerned only with what remains. The vaulting is divided into eleven compart-

ments. These are filled with conventional designs of rare beauty. Fruits, flowers, birds, fishes, even domestic utensils, male and female heads, and figures of Cupid and Psyche occupy the vacant spaces in geometrical designs, in which squares, circles, spirals, and crosses are the chief elements. There are two representations of a wine press, oxen drawing the grapes, etc., and in the centre of these particular panels are busts. The background is decorated with grapevines full of birds and Cupids. There is nothing in this decoration which is not pagan, and still nothing which might not have a purely Christian interpretation.

21. Oratorio di S. Giovanni Evangelista, Lateran Baptistery: CENTRAL VAULT AND LUNETTES.¹

The mosaics in this chapel are from the pontificate of Hilary (461-468). They are found on the vaulted ceiling and the upper part of the walls, and on lunettes. In the centre of the ceiling is a square within which is a wreath of flowers. Within this stands the Lamb. Floral bands radiate to the four corners, while birds, in eight groups of two each, are between these bands on the ceiling near the walls. The combination of flowers, birds, and laurel wreaths is very beautiful against the gold background. The lunettes also contain mosaics of floral and geometrical designs.

22. Cappella di S. Zenone, S. Prassede: CENTRAL VAULT AND WALLS.²

These mosaics, like the others in this church, are from the time of Paschal I (817-824). The vaulted ceiling and upper walls of the chapel are covered with mosaics. The entrance to the chapel, on the right aisle of the church, is decorated with a series of medallions arranged in the form of an arch above an arch, with the bust of Christ as the keystone of the upper and that of the Virgin of the lower arch. There are medallions of eight female and two male saints on the lower arch, and of the

¹ Cf. De Rossi, *op. cit.* tav. xiv; Garrucci, *op. cit.* IV, tav. 238.

² Cf. De Rossi, *op. cit.* tav. xxvi-xxvii; Garrucci, *op. cit.* IV, tav. 287-291.

twelve apostles on the upper arch. On the spandrels of the upper arch are two medallions of men.

In the interior, the vaulted ceiling pictures a medallion of Christ, supported by four angels, each of whom springs from a corner of the chapel. On the walls are scenes of SS. Peter and Paul, three martyred virgins with their crowns, three apostles each carrying a book, and smaller scenes of Christ between two saints, the Lamb on the Mount, etc. The whole is extremely "Byzantine" in character.

In recapitulation we may say broadly that the triumphal arch, of which we now have only four examples covered with mosaics of our period, is large and has several zones. The two earlier ones, S. Maria Maggiore and S. Paolo Fuori, have in the upper zone the signs of the evangelists and the representation of Christ in the centre, in one case a cross enthroned and in the other the actual figure. The lower zones in the arch of S. Maria Maggiore present Biblical scenes with the exception of the picture of the enthroned Christ with the Virgin seated beside him, which is probably a restoration. In S. Paolo Fuori the other scenes are apocalyptic, as are those in S. Prassede. The mosaic painting on the arch of S. Lorenzo divides with the inscription the attention of the spectator, and, like the inscription, honors the patron saint of the church by bringing him into connection with Christ and the two chiefs of the apostles.

The mosaics on the tribune wall or arch should be studied in connection with those of the apse immediately beneath and beside them. Here are always at least two distinctly marked fields. The arches of SS. Cosma e Damiano and S. Prassede are similar in design, representing scenes from the Apocalypse; *i.e.*, the Lamb enthroned between the seven candelabra, the evangelistic symbols, and the twenty-four elders. The arch in the Cappella di S. Venanzio has the evangelistic symbols and the figures of the martyrs buried in the chapel. SS. Nereo ed Achilleo gives two Biblical scenes, the Transfiguration and the Annunciation, and also the Virgin and infant Christ. S. Maria

in Domnica presents a single purpose ; the Christ enthroned in the upper zone is the central figure toward which the apostles turn and the two prophets point. Similarly in S. Marco the bust of Christ is the centre of the evangelistic symbols and the Apostles Peter and Paul.

In the apse we see distinctly the triumph of the symbolical over the Biblical. The Apocalypse furnishes the greater part of whatever Biblical ideas appear. In all but the two chapels of the Lateran Baptistery, S. Prassede, and S. Maria in Domnica the summit of the apse is occupied by the Hand and Crown. The central figure is generally taller than the others, and in all but S. Agnese, S. Maria in Domnica, and the Exedra of SS. Rufina e Secunda it is Christ, represented either as standing or sitting or in bust form. The rest of the apse is generally filled by figures of SS. Peter and Paul, the two patron saints of Rome, the particular patron saint of the church with other saints connected with him by legend or history, and the founder or restorer of the church. In the larger apses the procession of sheep appears below, and in all but three cases a metrical inscription completes the mosaic.

The decoration of chapels is decidedly different because of the great diversity of form between a flat wall or a rounded apse which can be seen only from in front, and a small, vaulted space which may be seen from many angles. In vault mosaics patterns of great beauty are found in S. Costanza and the Oratorio di S. Giovanni Evangelista. But interesting as they are, they lie somewhat outside the scope of this paper.

We have seen that but one church in Rome confines its representations to those Biblical scenes, which, from the authors of the fifth and earlier centuries, we might expect to discover in large numbers ; nor are these scenes in S. Maria Maggiore in accord with any of the schemes set forth in the literature. But we must remember that in this same church alone have the panel mosaics of the nave been preserved. Architecturally these panels lend themselves to the portrayal of separate incidents far better than the more prominent arches and the apse,

which are of a form somewhat awkward for the composition of groups of figures in action. And it is only by the device of distinctly marked fields that Biblical scenes are represented on the arch of S. Maria Maggiore, and because of the smallness of the tribune arch of SS. Nereo ed Achilleo (which has hardly room for more than one zone), that we have the three groups of the Transfiguration, the Annunciation, and the Virgin and Child. It is therefore only natural that symbolical and apocalyptic scenes in which not action but attributes are involved should occupy the fields toward which the worshipping congregation directed their looks.

A classification of these figures and symbols by position and approximate date is here given. The Roman numerals refer to the century in which the mosaic was executed.

CHRIST. In every mosaic painting except S. Agnese and one of the apses in S. Costanza we have the Christ, generally as the centre around which the other figures are grouped. We have the

Bust (centre): in S. Paolo, V, arch of triumph; S. Marco, IX, tribune wall; S. Venanzio, VII, apse; S. Stefano, VII, apse.

Full length figure standing (centre): S. Prassede, IX, arch of triumph; apse; SS. Cosma e Damiano, VI, apse; S. Marco, IX, apse; S. Cecilia, IX, apse; SS. Nereo ed Achilleo, IX, tribune wall; S. Costanza, VIII, lunette.

Enthroned (centre): S. Maria in Domnica, IX, tribune arch; S. Pudenziana, IV, apse.

Seated on globe (centre): S. Lorenzo, VI, arch of triumph; S. Teodoro, VIII, apse.

Lamb enthroned: SS. Cosma e Damiano, VI, tribune wall; S. Prassede, IX, tribune wall.

Lamb on the Mount: S. Pudenziana, IV, apse; SS. Cosma e Damiano, VI, apse; S. Prassede, IX, apse; S. Marco, IX, apse; S. Cecilia, IX, apse.

Lamb (without other symbols): SS. Rufina e Secunda, IV, apse; Oratorio di S. Giovanni Evangelista, V, ceiling.

Most of the figures of Christ in both the bust and the full-length form are in the act of benediction. A nimbus always surrounds the head. In SS. Paolo Fuori, Lorenzo, and Teodoro, he has the sceptre in the left hand ; in SS. Pudenziana, Cosma e Damiano, Nereo ed Achilleo, Cecilia, and Marco a scroll or an open book.

The VIRGIN MARY is depicted in the Biblical scenes on the arch of S. Maria Maggiore, but not again until the seventh century in the Cappella di S. Venanzio, where she stands under the bust of Christ in an attitude of prayer. The church of SS. Nereo ed Achilleo, IX, shows the Virgin and Child and the Annunciation as end pieces in the tribune arch, while in S. Maria in Domnica, IX, the Virgin and Child occupy the centre of the apse, surrounded by the angelic host and worshipped by the reigning Pope, Paschal I.

SS. PETER and PAUL. These heads of the apostolic church and patron saints of the eternal city appear in most of the mosaic paintings. Generally, S. Peter is distinguished by his baldness, a square-cut white beard, and the keys, while S. Paul has a pointed beard, and either the sword or a scroll. They are generally found on either side of Christ, or some other central figure, while twice they occupy prominent positions on the triumphal arch. In every case but S. Lorenzo Fuori, S. Paul is at the right hand of the central figure and S. Peter at the left. They occur in the apse in SS. Pudenziana, IV, Cosma e Damiano, VI, Venanzio, VII, Teodoro, VIII, Costanza, VIII, Cecilia, IX, Prassede, IX, on the tribune wall in S. Marco, IX, and on the arch of triumph in S. Maria Maggiore, S. Paolo Fuori, and S. Lorenzo Fuori, VI. They are found with the ten other apostles on the arch of triumph in S. Prassede, the tribune wall in S. Maria in Domnica, both ninth century, and on the apse of S. Pudenziana, IV.

The PATRON SAINT OF THE CHURCH (other than the Virgin) is placed on the triumphal arch in S. Lorenzo Fuori, VI, and in S. Paolo Fuori, V, but in neither case as the central figure. In one church only, S. Agnese, VII, does the patron saint

occupy the central position in the apse, although in SS. Pudenziana, IV, Cosma e Damiano, VI, Teodoro, VIII, Prassede, IX, Cecilia, IX, and Marco, IX, the patron saint is introduced in a position of honor in the apse, and in the chapels of S. Venanzio, VII, and Primo e Feliciano, VII, the saints to whom the chapel is dedicated figure in the apses.

Other saints are found depicted in the church mosaics in addition to the apostles, the patron saints, and the Virgin. Generally they are those who have some connection with the patron saint, either by similarity of office or suffering, or by locality, as, for example, SS. Stephen and Hippolytus in S. Lorenzo; S. Stephen being another deacon made illustrious by martyrdom, and S. Hippolytus being buried in the cemetery near at hand. So S. Pudenziana and S. Prassede are connected in the apses of their churches, while in the mosaics of the Chapel of S. Venanzio are martyrs whose relics lie in that spot.

The APOCALYPTIC SYMBOLS of the man, lion, ox, and eagle, connected early in the history of the church with the evangelists Matthew, Mark, Luke, and John, are but once found in the apse. They are regularly in the upper zone of the arch surrounding the figure or symbol of Christ. The variations in order noted in the description may possibly have some significance. These symbols occur on the arch of triumph of S. Maria Maggiore, V, S. Paolo Fuori, V, the tribune wall of SS. Cosma e Damiano, VI, S. Venanzio, VII, S. Prassede, IX, S. Marco, IX, and on the apse of S. Pudenziana, IV.

Other symbols are:

1. The *Cross*: always of the Latin form, and decorated with gems, in the centre of the triumphal arch of S. Maria Maggiore, V, and in the apse of S. Pudenziana, IV, SS. Rufina e Secunda, IV, Cappella di Primo e Feliciano, VII.
2. The *Hand*, extending the martyr's *Crown*: apse only; in S. Pudenziana, IV, S. Agnese, VII, Cappella di SS. Primo e Feliciano, VII, S. Teodoro, VIII, S. Cecilia, IX, S. Prassede, IX, and S. Marco, IX.

3. The *Seven Candelabra*: tribune wall, SS. Cosma e Damiano, VI, S. Prassede, IX.
4. The *Sheep*: representing the church, generally twelve in number, either coming from or standing near the cities Jerusalem and Bethlehem, arch of S. Maria Maggiore, V, apse of S. Pudenziana, IV, SS. Cosma e Damiano, VI, S. Prassede, IX, S. Cecilia, IX, S. Marco, IX, S. Costanza, VIII.
5. The *Two Cities*: signifying the Gentile and Jewish origin of the church. These are found on the triumphal arch in S. Maria Maggiore, V, S. Lorenzo, VI, on the tribune wall in S. Venanzio, VII, and on the apse of SS. Cosma e Damiano, VI, S. Cecilia, IX, S. Prassede, IX, S. Marco, IX.
6. The *Palm*: signifying victory, in two cases with the Phoenix in its branches. Apses of SS. Cosma e Damiano, VI, S. Prassede, IX, S. Cecilia, IX, and S. Costanza, VIII.
7. The *Martyr's Crown*: carried by the person depicted in the veiled hand.
8. The *Four Rivers of Paradise*: found flowing from the Mount on which stands the Lamb of God.
9. The *River Jordan*: SS. Cosma e Damiano, VI, and S. Prassede, IX.

The twenty-four elders of the Apocalypse are shown on the triumphal arch of S. Paolo, V, the tribune arch of SS. Cosma e Damiano, VI, and S. Prassede, IX. The triumphal arch of the latter church is wholly taken up with scenes supposed to represent the saints in Paradise.

POPES, both those living at the time the mosaic was made, and earlier ones, are depicted in the apses of certain churches. They are regularly the founders or restorers of the church. Living popes are distinguished by the square nimbus. There are representations of Popes in S. Agnese, VII, S. Venanzio, VII, S. Prassede, IX, S. Maria in Domnica, IX, S. Cecilia, IX, S. Marco, IX.

An important feature of the mosaic decoration of churches was the INSCRIPTION. We have the inscription covering a great portion of the wall space in S. Sabina, V, and in the arch of S. Lorenzo, VI. It should be remembered also that the inscriptions are an integral portion of the apse decoration in most of the churches which we have been studying, and that they were originally much lighter and more legible than at present; also that they were not darkened by the altar canopies as many are now. In addition to those given above, others no longer extant are given in De Rossi's *Inscriptiones christianae Urbis Romae*, vol. 2. They were found in S. Pietro in Vaticano, "in arcu maiore et abside" (2, p. 20, no. 6), "in abside Sancti Petri super fontem" (*ibid.*), and "in trono Sci. Chrisogoni" (*ibid.* p. 152, no. 27); three in the church of S. Stefano rotondo, in addition to the one given above (*ibid.* p. 152), and one "in abside templi S. Petri ad vincula" (*ibid.* p. 134). They are of the same character as those already given *in extenso*, and so are omitted.

It would be interesting to pursue this subject further and to inquire into the relations of the facts set forth in the foregoing pages to the liturgy and the religious conceptions of the times in which these mosaics were made. They have already been carefully studied and described on their artistic and technical side by others, and but little remains to be done in that direction. The limits of this paper, however, forbid such an inquiry, but it is hoped that some other person better equipped for the task may enter upon it. Certainly these stiff and erect saints and martyrs, these quaint and curious symbols, these glowing and badly composed verses, are witnesses to thought and belief worthy of as much attention as the written opinions and learned discussions of the time.

WILLIAM WARNER BISHOP.

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ON THE TERMS *CYMA RECTA* AND *CYMA
REVERSA*

THE terms *cyma recta* and *cyma reversa* are so universally used by English writers to designate two forms of mouldings that we have accepted them without hesitation. Recently, however, a German critic of an American book has raised the question whether this usage is correct. He doubtless had in mind that the Greek word *κῦμα* is always, and the Latin *cyma*, presumably, neuter. Whence comes it, therefore, that we use the feminine form and are we right in doing so?

Let us briefly trace the history of these terms, sketching first the Greek and Latin usage. (Figs. 1 and 2.)

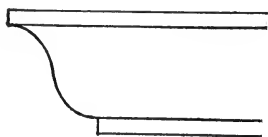


FIGURE 1.—THE *CYMA RECTA*.

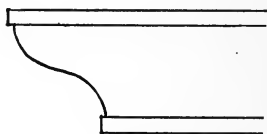


FIGURE 2.—THE *CYMA REVERSA*.

The Greek word *κῦμα* occurs, apparently, only once in an architectural sense and that in a fragmentary passage from the *Thalamopoioi* of Aeschylus:—

ἀλλ' (εἰ) ὁ μὲν τις Λέσβιον φατνώματι
κῦμ' ἐν τριγώνοις ἐκπεραινέτω ῥυθμοῖς.¹

It is interesting to note that the term *Lesbian cyma* is here used by a poet of the fifth century B.C., a man who could lay no specific claim to architectural knowledge.

¹ Nauck, *T.G.F.*² p. 26.

Another type of *κῦμα*, in all probability so designated by the Greeks, was the *Doric cyma*, *Δώριον κῦμα* or *Δωρικὸν κῦμα*. Aeschylus distinguishes the Lesbian cyma by means of its decoration, as a rhythmical sequence of triangular leaves. (Fig. 3.) The *Doric cyma* could be similarly distinguished by its decoration consisting of broad rectangular leaves. (Fig. 4.)

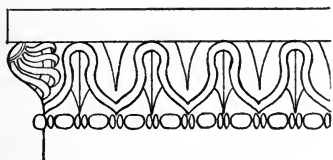


FIGURE 3.—THE LESBIAN CYMA.

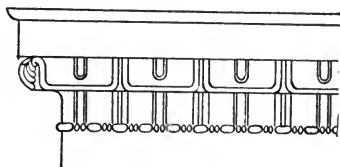


FIGURE 4.—THE DORIC CYMA.

The term *κῦμα* implies a bulging form and often means a wave. When applied to a moulding it is natural for us to assume that it originally indicated a specific form, probably of an undulatory character.

The word *κυμάτιον*, to designate a moulding, is found several times in the well-known Erechtheum inscription (*I.G.* I, 322 and 324). It occurs also in the Septuagint (Exodus xxv. 11, 24, 25), where it evidently means the crowning moulding of the Ark and of the Table of Shew-bread. But in none of these cases is the wave-like form of the moulding necessarily implied.

Another word, *σίμαι*, was employed by the Greeks of the Alexandrian period. Hesychius (*Lex. s.v. σίμαι*) defines it vaguely as *ἐν ταῖς ὀροφαῖς θέσεις τινές*. Vitruvius (*De Arch.* 82, 7) defines this word more specifically as “*quas graeci ἐπαιετῖδας dicunt*.” The *sima*, therefore, is the roof-moulding. It invariably crowned the raking cornice of the gable and frequently also the horizontal cornice. Its form varied according to period and locality.

In Latin the word *cyma* occurs as a feminine as well as a neuter noun, but apparently never in an architectural sense. Vitruvius makes no use of the word *cyma*, but he frequently

employs the diminutive *cymatium* for mouldings of various forms and in various applications. In all cases he appears to have in mind the location rather than the form of the moulding. It is essentially a terminal and usually a crowning moulding. This at least is the one common property of the *cymatium* of the abacus, of the epistyle, of the frieze, of the dentils, of the cornice. Similarly, the *cymatium* of the Ionic capital may be considered the crowning moulding of the shaft, and in the case of doorways the *cymatia*¹ of the *antepagmenta*, of the *supercilium*, of the *hyperthyrum*, and of the *corona* are all terminal or crowning mouldings of various forms. Vitruvius also mentions the *cymatium doricum* and the *cymatium lesbium* (*De Arch.* 92, 21; 97, 11, 16), but does not define the distinction. It is likely that he distinguished these forms, as did Aeschylus, chiefly by their decoration. Once only Vitruvius speaks of a moulding as an *unda* (*De Arch.* 118, 16). This is the precise Latin equivalent of the Greek *κῶμα*, and in using it he may have been conscious of the wave-like form. But neither here nor elsewhere is there suggested the distinction between an *unda recta* and *unda reversa*. This distinction was reserved for a later period.

In the Byzantine and Mediaeval period the word *κῶμα* as an architectural term does not occur. At least it is not mentioned by Sophocles in his *Greek Lexicon of the Roman and Byzantine Period*. *κυμάτιον* occurs, as we have seen, in the Septuagint version of Exodus xxv. 11, 24, 25, but the Vulgate translation by the word *corona* conveys no indication of a specific form of moulding. The word *σίμαι* also was apparently forgotten. As a matter of fact, the wave-moulding is not a characteristic form in Byzantine and Early Mediaeval architecture, and does not reappear in the history of architecture until the Gothic period. In Flamboyant or Decorated, and in Perpendicular or Late Gothic, the wave-moulding appears, sometimes in complicated forms, and is known as the ogee moulding.²

¹ Cf. Nohl, *Index Vitruvianus*, s.v. *cymatium*.

² Paley, *Manual of Gothic Mouldings*, London, 1877, p. 50.

The architects of the Renaissance in Italy derived their terminology in part from Vitruvius and in part from current usage. The Greek word *κύμα* was not used by Vitruvius, nor does it appear to have descended into the Italian popular language. But its Latin equivalent *unda*, or rather *undula*, is used occasionally by Alberti.¹ In the Italian translation of Alberti's work by Bartoli it appears as *onda*. The word *cymatium* survived, both as a Latin word, spelled *cimatium* (Alberti), or *cimacium* (Scamozzi); and in the vernacular as *cimatio* (Alberti), *cimagine* (Filarete), *cimasa* (Bartoli). It was used, however, in the Vitruvian sense of a crowning moulding, and its original significance as a little wave-moulding seems to have been forgotten. Thus Alberti in 1452 (*l.c.*) defined *cimatium* as "quidem supremum cuiusque particulae liniamentum," and Filarete (1464) in his *Trattato della Architettura*:² "ma questo primo membro ci chiama cimagine, perchè sempre ci metta disopra, cioè nella cima degli altri membri della cornice." Similarly, Bartoli in his translation, shows that Alberti evidently connected the word *cimasa* with the word *cima*.

In the popular language the form of the wave-moulding was described as a *gola* or throat moulding. Alberti calls it in Latin *gulula* and defines its origin (*l.c.*), "jugulum enim hominis imitatur." He was followed by Filarete (*l.c.*) "e chiamasi la forma sua *ghola*, perchè quasi sta coma una *ghola*, che abbi un poeco di grosso disotto al mento." Henceforth all the great Italian architects make use of the term *gola* and *goletta*.

It is to Alberti that we owe the distinction between the two forms which we call *cyma recta* and *cyma reversa*. In the chapter to which we have already referred, he discusses the forms of mouldings, comparing them to the forms of letters. Thus, the roundel resembles the letter C placed beneath the letter L, and the *cavetto* is like the letter C reversed. Similarly, the

¹ Alberti, *De re aedificatoria*, written 1452, pub. 1482, Lib. VII, cap. VII, "ex flexionis similitudine appellabitur undula."

² Cf. *Quellenschriften für Kunstgeschichte*, Neue Folge, iii. Bd. pp. 285-287.

letter S beneath the letter L, thus (Fig. 5) describes the form which he calls *gulula* (Ital. *goletta*, *intavolato*), and the moulding which resembles the letter S reversed (Fig. 6) he designates as *undula* (Ital. *onda*, *gola*). Alberti had thus enunciated the distinction between the two forms of mouldings, but his terminology did not survive. Vignola, Palladio, and Scamozzi

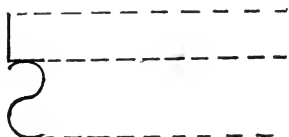


FIGURE 5.—THE GULULA.

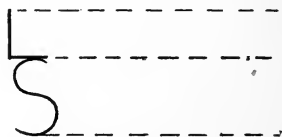


FIGURE 6.—THE UNDULA.

all wrote in the vernacular, and in speaking of these two forms of mouldings designated them by the word *gola* and discarded the term *undula*. Thus we find in Vignola¹ the distinction between the *gola diritta* and the *gola roversaia*.

Similarly Palladio² distinguishes the *gola diritta* and the *gola reversa*. Scamozzi³ speaks frequently of the *gola diritta*. The word *sima* is very rarely used by the Renaissance architects.

The influence of the Italian Renaissance terminology has extended to modern times, the classic terms sometimes struggling for existence. Thus in Italy the terms *gola* and *gula* still survive, but *cimasa* and *cimagio* are more frequently used. In France the terms *gueule droite* and *gueule renversée* (Ital. *gola diritta* and *gola reversa*) have already an archaic flavor, *cymaise* or *cimaise*, and even *simaïse droite* and *renversée*, occurring more frequently, while a still more national spirit is shown by calling these mouldings by the names *doucine* (*cyma recta*) and *talón* (*cyma reversa*).

In Germany we find a varied terminology. *Kyma* occurs as a neuter noun, especially to express the distinction between the

¹ Vignola, *Regola della cinque Ordine* (1563), Rome, 1602, pls. 7, 8, 14.

² Palladio, *I Quattro Libri dell' Architettura*, Venice, 1570, pp. 26, 35.

³ Scamozzi, *L' Idea dell' Architettura Universale* (1607), Milan, 1838, p. 116.

Dorisches Kyma and the *Lesbisches Kyma*.¹ *Kymation* is also frequently used and *umgekehrtes Kymation* for the inverted forms.² Some writers, like Constantin Uhde,³ prefer the words *Sima* and *Karnies* to describe the *cyma recta* and *cyma reversa* used in crowning mouldings and the terms *die gestürzte Sima* and *der gestürzte Karnies* for the inverted forms used in basal mouldings. German patriotism, however, leads others to use such words as *Welle*, *Rinnleiste*, *Traufleiste*; hence we have for *cyma recta*, *die Steigende Welle*, and for *cyma reversa*, *die verkehrt steigende Welle*, and for the inverted forms *die fallende Welle* or *Sturzrinne* and *die verkehrte fallende Welle* or *Glockenleiste*.⁴ In Müller and Mothes, *Archaeologisches Wörterbuch* (s.v. *Cyma* and *Karnies*), *cyma recta* and *cyma reversa* are given as Latin terms, but it is safe to say that they are very rarely used by German writers.

It will be seen from the current European terminology that the words *cyma recta* and *cyma reversa* represent a usage practically confined to England and to English-speaking people. How then did these terms come to be adopted in England? So far as our researches go, it came about in this way. In 1715 an Italian named Giacomo Leoni was brought over to England by Lord Burlington to assist in the translation of the architectural works of Palladio, published in that year. This English edition of Palladio, subsequently republished with annotations of Inigo Jones, had no little influence on English architects and architectural terminology. Leoni also published in 1726 an edition of Alberti's *Ten Books on Architecture*, and must have been acquainted with Alberti's derivation of *cimatium* from *cima*. Accordingly, in his translation of Palladio, for *gola recta* and *reversa*, Leoni substitutes *cima recta* and *cima reversa* in his descriptions of the Tuscan, Doric, and Ionic cornices.⁵

¹ Meyer, *Konvers, Lex.*, s.v. *Kyma*.

² Boetticher, *Die Tektonik der Hellenen*, Berlin, 1874, pp. 64, 119.

³ *Die Konstruktionen und die Kunstformen der Architektur*, Berlin, 1902.

⁴ Busch, *Die Baustile*, Berlin, 1878, p. 16.

⁵ *The Architecture of Palladio*, edited by Leoni, with remarks by Inigo Jones, 3d ed., London, 1742, p. 15, pls. 12, 16, 22.

The word *cima* meaning a summit or crown was current not only in Italy but in parts of France and in Spain.¹ According to Littré it is to be identified with the feminine form of the Latin *cyma*, and the same identification was made by English writers. Thus, Stuart and Revett in 1762 speak of the *cyma reversa*;² James Elmer in 1826³ defines the "two sorts of *cymae*," the *cyma recta* and the *cyma reversa*. Later special and general dictionaries such as Gwilt,⁴ the *Encyclopaedia Britannica*, the *Century Dictionary*, Harper's *Dictionary of Classical Literature and Antiquities*, and Russell Sturgis's *Dictionary of Architecture*, all preserve the distinction and the spelling of *cyma recta* and *cyma reversa*, which has been current in England for two hundred years.

Thus we see how through a slight modification in spelling our language has cherished the older Latin rather than the more modern Italian form. This occurred naturally in a country like England where Latin was cultivated much more assiduously than was Italian. It was natural also that the conservative Englishman, accustomed as he is to the use of sexless nouns, when he found that the feminine *cyma*, -ae, was quite as orthodox as the neuter *cyma*, -atis, should not busy himself with an attempt to reform the Latin language. It is true that apparently a new and architectural signification has been given to the Latin word *cyma*, but, on the other hand, we should not forget that our knowledge of Latin architectural terminology is based almost exclusively on a single treatise by Vitruvius, and that other architects may well have used the word *cyma*, whereas he contented himself with the diminutive *cymatium*.

ALLAN MARQUAND.

PRINCETON UNIVERSITY.

¹ Cf. Littré, *Dictionnaire*, s.v. *cime*.

² *Antiquities of Athens*, vol. I, p. 6.

³ *Dictionary of the Fine Arts*, s.v. *cyma*.

⁴ Gwilt, *Encyclopedia of Architecture*, London, 1842.

A GREEK INSCRIPTION FROM THE HAURAN

THE inscription here published (Fig. 1) was found in the summer of 1904 by Azeez Khyat, a New York dealer in antiquities, who has kindly supplied the photograph for this



FIGURE 1. — GREEK INSCRIPTION FROM THE HAURAN.

publication. He has since sold the stone to the museum at Pittsfield, Mass. Workmen in the employ of Mr. Khyat were searching for tombs near the town of Irbid, when they uncovered this slab not far below the surface of the ground.

It is of light-colored limestone, about $66 \times 56 \times 8.5$ centimetres in size, and, as can be seen from the photograph, is in an excellent state of preservation. On the back and edges it had been roughly worked; the face was brought to a comparatively smooth surface and then "tooled." This has left small striations, running interruptedly from the upper right-hand to the lower left-hand corner. Guide lines were scratched about 4.3 centimetres apart, and between these the letters, averaging three centimetres high, are carved with considerable regularity, though not *στοιχηδόν*.

Beginning with the word *καὶ* in the seventh line, the second half of the seventh and the whole of the eighth line show plain traces of erasure and re-lettering. The surface of the slab is here slightly hollowed out, and fragments of the former writing are to be seen at several points; among others, in the spaces left vacant above the garland. In the ninth line the striations have been smoothed away from part of the surface, but apparently the lettering was not changed. The second writing is not so well done as the first; this may be due in part to the inferior surface on which it was engraved.

The inscription reads as follows :

Ἀγαθὴ Τύχη

- 1 Ὑπὲρ σωτηρίας τοῦ κυρίου ἡμῶν Αὐτο-
- 2 κράτορος Μάρκου Ἀντωνίου Γορδιανοῦ Σεβ(αστοῦ),
- 3 ἐπὶ Δομιτίου Οὐαλεριανοῦ τοῦ λαμ(προτάτου) ὑπατι-
- 4 κοῦ, ἐφεστῶτος Καλ(πορνίου) Σατορνείου χειλιάρχου,
- 5 προεδρείας Θεοδώρου Βάσσου, ἐπισκοπευόν-
- 6 των Αὐρρ. Σαβεΐνου Νεαγίου καὶ Σαβεΐνου Βάσ-
- 7 σου τῶν βουλευτῶν, καὶ Ζηνοδώρου Ἀπολ(λ)ινα-
- 8 ρίου συνβ(ουλεύοντος), διαταγῇ(ι) Φλ(αουῖου) Οὐήρου,
- ἐκ δημοσίου.
- 9 πῆχ(εις) ρλ' · ἔτ(ει) ρλγ'

Irbid in the Hauran, about twenty miles southeast of the Sea of Galilee, is usually identified with the Arbela mentioned

by Eusebius and Jerome.¹ But I am not aware that there is any inscriptional evidence to support the identification, and on this account it is the more to be regretted that the part of this inscription, where the name of the town probably appeared, has been rewritten. The mention of *βουλευταί* and other officials shows that it was a *πόλις* which erected the slab, while the "fine Roman ruins" mentioned by Merrill² and other travellers in the vicinity of Irbid testify to the importance of the city which once occupied the site.

If the name of the emperor is here given in full, the inscription dates from the latter part of the year 238 or the beginning of 239 A.D. Two emperors with the name M. Antonius Gordianus Sempronianus enjoyed a brief reign in the early part of the year 238. M. Antonius Gordianus, the third of the name, received the tribunicial power in the summer of the same year,³ and some time must be supposed to have elapsed before the news of his accession reached the remote province of Arabia. The "year 133" is evidently reckoned from the Era of Bostra (*ἔτος κατὰ Βόστρα*) often used in the cities of this region.⁴ There has been some doubt whether this era began with the year 105 A.D., as the chronicle states, or 106 as many inscriptions seem to indicate.⁵ Waddington has argued strongly for the latter date, and this inscription would seem to accord with his view.⁶ The Arabian year began with March 22nd, and the 133rd year, reckoning from 106, would extend from the spring of 238 to the spring of 239. Had the reckoning begun with 105 A.D., the 133rd year would have come before Gordianus III began to reign.

Domitius Valerianus, the "Proconsul," is already known

¹ Pauli-Wissowa, s.v. Arbela.

² Selah Merrill: *East of the Jordan*, p. 293. A good bibliography of this region will be found in R. E. Brünnow's *Die Provincia Arabia*, Strassburg, 1904.

³ G. Goyau, *Chron. de l'Emp. Rom.*, p. 285. The exact month is given variously, from June to August.

⁴ Chronicon Paschale, I. 472. 8 (at the year 105): *Πετραῖοι καὶ Βοστρηνοὶ ἐντεῦθεν τοὺς ἐαυτῶν χρόνους ἀριθμοῦσιν.*

⁵ See the discussion, with references, by Kubitschek, Pauli-Wissowa, I, p. 642.

⁶ Le Bas and Waddington, p. 562.

from another inscription of this province.¹ It is probably he whose name appears on the base of a statue found at Hieropolis in Cilicia,² of which province he was *legatus pro prætore*, apparently before he was sent to govern Arabia. The prænomen Marcus appears in a fragmentary inscription from Bostra (*C.I.G.* 4644), and Domaszewski has already suggested that the lacuna ΕΠΙ ΜΑΡΚ ... | ... ΠΡΕΣΒ ΣΕΒ ΑΝΤΙCΤΡΑΤΗΓΟΥ should be filled in with the name of Domitius.

His name does not seem to occur in the consular Fasti, and ὑπατικός, *consularis*, given to him in this Arbelan inscription, may be a mere compliment; for the Greek-speaking cities were apt to be less accurate in such details than the Roman officials. It is, of course, possible that Domitius had been granted the *ornamenta consularia*, or had been raised to the rank by *adlectio*. But it is still more likely that we have here an early example of that usage by which the title of *consularis* was bestowed upon the governor of a province as such, without strict regard to his rank in the senatorial order.³

The phraseology of this inscription for the most part follows well-established lines, and can be paralleled from many other inscriptions of the same region and period. But the part which was rewritten as described above presents some difficulties. Who was Zenodorus Apollinarius, and what is the meaning of the letters CYNB which follow his name? I am unable to refer to an analogous phrase in another inscription, and can only hazard the following explanation: The inscription may have originally contained in this place the name of the city which erected it and a statement of the work which it commemorates; or possibly there was the name of a divinity in whose honor the work had been completed. At some later date repairs

¹ Cf. *C.I.L.* III, 14139³¹, IMP CAES | M ANTONIO | GORDIANO | PIO FEL AVG | PER DOM | VALERIANVM | LEG EIVS PR PR | LIX. On a milestone 59 miles north of Petra.

² *J.H.S.* XI, p. 246. If he was (as here suggested) the Valerianus named by Liebenam (*Forsch.*, p. 108) as legate of Galatia about 197 A.D., his official career was certainly a long one.

³ Pauli-Wissowa, s.v. *Consularis*.

may have been necessary, and we may suppose these were carried out by Apollinarius on the order of Flavius Verus (if that be the correct reading of his name¹). No new inscription was set up, but part of the old was erased and these two names were added. Apollinarius is termed "adviser," *συμβουλευών*, of those who had originally superintended the construction of the work. But it is not easy to find a parallel for this use of the word. Nor does *διαταγή* seem to be a common word in inscriptions; *ἐκ διαταγῆς* *C.I.G.* I, 3465, may be called a fair equivalent. It is to be hoped that the inscriptions gathered by the Princeton expeditions to this region may afford some parallel phrases.

Finally, if *πήχεις* is the correct reading in the last line, it seems reasonable to infer that the inscription is not simply honorary (as the garland might suggest), but commemorates the completion of some material work, the building of a wall or a road. This is the conclusion arrived at by M. Clermont-Ganneau, whose confirmation of my somewhat doubtful reading I am glad to quote in full.

G. M. WHICHER.

PARIS, 9.9.05.

Cher Monsieur, l'inscription sur laquelle vous voulez bien me consulter est fort intéressante. La fin ne laisse pas d'être embarrassante. On attendrait régulièrement un verbe; mais il me paraît impossible d'en tirer un du groupe énigmatique ΠΗΧΡΑ considéré comme formé de sigles abrégatives. Tout bien pesé, je serais tenté de lire: *πήχ(εις)ρλ', ἔτ (ους) ρλγ'*, c'est à dire: "130 coudées; l'an 133." Il s'agirait alors d'une certaine longueur de *mur* — enceinte de ville ou péribole de hiéron — construite aux frais du trésor public. Nous avons des exemples de constructions de ce genre faites partiellement aux frais de tel ou

¹ Φλ(αβlov) <Σε>ομήρου is suggested by Professor Sterrett, and the remnants of *curved* letters over the garland would seem to indicate that the letters CE once stood there. But there is obviously room for more than two letters in this space. Moreover, this name belongs to the *second* writing, and there is no apparent reason why it should have been left incomplete. For this reason I consider it more probable that we have the full name here, and that the gap in the line was left intentionally by those who rewrote this part. See *infra*.

tel, avec l'indication numérique des longueurs construites; un des exemples les plus remarquables en Syrie nous est fourni par les inscriptions du sanctuaire de Cheikh Barakat (cf. mes *Études d'Archéol. Orient.* t. II, pp. 35-54). Le tour laconique du texte, avec le verbe sous-entendu, pourrait s'expliquer par l'influence toute romaine qui s'y manifeste (par exemple, l'abréviation AYPP = *Αὐρηλίων*); l'équivalent latin de ce passage serait alors quelque chose comme: P·P·PED. . . ., c'est à dire: *p(ecunia) p(ublica) ped(es)* . . .; *anno CXXXIII*. Il est à supposer que le mur dans lequel cette pierre était encastrée devait contenir d'autres inscriptions du même genre¹ indiquant des longueurs de construction exécutées aux frais d'autres personnes ou groupes de personnes. Il serait très important de connaître exactement et d'examiner la localité d'où provient le monument: l'étude des ruines permettrait peut-être de déterminer la nature de la construction dont il s'agit; étant donnée la longueur relativement considérable dont il est question ici, il est à supposer que l'enceinte devait être celle d'une ville, ou mieux le péribole d'un temple.

Bien sincèrement vôtre

CLERMONT-GANNEAU.

¹ Réparties de place en place.

NOTES ON DR. D. M. ROBINSON'S *INSCRIPTIONS*
*FROM SINOPE*¹

IN view of the unusual interest of several of the inscriptions of the Roman period which Dr. Robinson found at or near Sinope, it has seemed that some additional notes on them might prove useful. Professor Hülsen has very kindly looked over my notes, and in the case of three inscriptions made suggestions which I have incorporated.

No. 50. Line 3. ΠΡΑΙΤΩΡΕΙ||ΝΟΞ is perhaps the stone-cutter's error for Πραετωριανός, the Latin *Praetorianus*.

No. 51. It seems to me highly probable that the inscription is nearly complete, and should be read thus :

Σέ]ξτος Ἐγνά-
τιος] Ἐγνατίο υἱὸ[ς
ἀπ]δ τῆς σπείρης[. . .
P]ublilia Urb[ana?
Egn.

Line 3, "of the . . . Cohort?" Professor Hülsen suggests that σπείρα may signify a religious organization; then one might read, with Dr. Robinson, πρ]δ τῆς σπείρης, "on behalf of the guild." For σπείρα = "cohort," "maniple," cf. D. Magie, *De Rom. Juris. Publ. Sacrique Vocabulis Sollemnibus in Gr. Sermonem Conuersis* (Lipsiae, 1905), p. 171 (index, s.v. σπείρα).

For σπείρα as a religious organization, cf. *C.I.L.* VI, 261, 461.

The reference to Larfeld should be *Bursian's Jahresbericht* vol. 87 (1897), p. 409.

¹ Published in this JOURNAL, IX (1905), pp. 294-333.

No. 73. Transcription —

L. Licin-
nus Fr(u)-
gi.
h(ic) s(itus).

The double N, and the omission of V, do not require comment; for the former, cf. no. 50, l. 6; no. 75, ll. 11, 12; the latter is especially easy at the end of a line. *Frugi* is a well-attested cognomen in the *Gens Licinia*; see *Prosopographia Imp. Rom.* [The interpretation *fr(umentarius)*, explained as *praefectus frumenti dandi*, cannot be discussed seriously].

The name *Licinius* is found in Bithynia, *B.C.H.* XXV (1901), p. 29, no. 171, and p. 49, no. 193.

No. 74. I can think of no satisfactory restoration; that proposed for ll. 1, 2, is impossible. There may have been a name like *C·Ae[lius] | Pontius*, or *C·Ae[l. Helles |] pontius*, or . . . *Cae[lius] | Pontius*; some dedication to [*Dea*] *Cae[lestis]* is also possible. The 𐌹𐌺 |S. of ll. 3, 4, I do not understand. When H·S = *hic situs*, it is placed regularly at the end of an inscription.

No. 75. The copy given is evidently inaccurate. The inscription must have run essentially as follows:

IMP·CAES·C·AVR·VAL·
 DIOCLETIANO
 PIO·FEL·INV·AVG·ET
 IMP·CAES·M·AVR·VAL·
 5 MAXIMIANO
 P·F·INVICTO·AVG·ET
 FL·VAL·CONSTANTIO·ET
 GAL·VAL·MAXIMIANO
 NOBILL·CAESS·
 10 MIL·P·
 AVR·PRISCIANVS·V·P·
 PR·PR·P·D·N·M·Q·EORVM
 XXXV

D . N . IMP . CAES . VALERIO . LICINNIANO
 15 LICINNIO . P . F . INVICTO . AVG .
 M A E

On other side :

DD . NN .
 FL . VAL . CONSTANTINO
 MAXIMO . VICTORI . AC . TRIVMFATORI
 SEMPER . AVGVSTO . ET
 FL . CL . CONSTANTINO
 ET . FL . IVL . CONSTANTIO
 ET . FL . IVL . CONSTANTI . NOBB . CAESS .
 ONTIVS

There are three inscriptions on the stone : (1) lines 1-13, 16 — date, between March 1, 292, and about May 1, 305 A.D.; (2) lines 14, 15 — date, between Nov. 11, 307, and 323 A.D.; (3) the other side — date, between Dec. 25, 333, and May 22, 337.

Line 10. The numeral can hardly have been I, unless it can be shown that the stone was found one Roman mile from an important centre.

Line 11. Aur. Priscianus recurs *C.I.L.* III, 307 (which is an almost exact duplicate of part of this inscription) (from Syria), and 13643 (from Armenia Minor).

Line 16. M A E = *milìa (passuum) XXXV*; cf. l. 13.

No. 76. The copy given is evidently inaccurate. The inscription must have run essentially as follows :

IMP . CAESARI
 M . AVRELIO
 CARO . P . F . INVICTO . AVG .
 ET . M . AVREL . CARINO
 5 FILIO . EIVS . ET . M . AVR . NV
 MERIANO
 NOBILL . CAESARIBB
 V . P . PRAES

Lines 5-7 must have been substantially as I have given them ; but the abbreviation NOBILL · CAESARIBB · seems not to occur elsewhere.

Date : between September (?), 282, and shortly after Dec. 8, 283 A.D.

No. 77. The copy given is evidently inaccurate. The inscription must have run essentially as follows :

IMP · CAESAR
 VESPASIANVS · AVG ·
 PONT · MAX · TR · POT · $\overline{\text{VIII}}$ · IMP · $\overline{\text{XII}}$ ·
 P · P · COS · $\overline{\text{IX}}$ · DESIG · $\overline{\text{IX}}$ ·
 5 IMP · TITVS · CAESAR
 VESP · AVG · TR · POT · $\overline{\text{VII}}$ · COS · DES · $\overline{\text{VII}}$ ·

 10.

For line 10, I suggest PER · A · CAEENNIVM · GALLVM ; cf. *C.I.L.* III, 318.

Date : between March and July, 78 A.D. See *B.C.H.* XXV (1901), pp. 39, 40. I have assumed the Sinope inscription to be of the same date as the one there given ; it might, however, belong to the second half of the year, as far as the indications in Dr. Robinson's copy go.

No. 78. The copy given is evidently inaccurate. The inscription must have run essentially as follows :

IMP · CAES · M · AVR ·
 PROBO
 P · F · INVICTO · AVG · PONT ·
 MAX · TRIB · POT · $\overline{\text{IIII}}$ · COS · $\overline{\text{III}}$ · P · P ·
 5 PROC · A · SINOPE · M · P ·

 PR · PR · P ·

The reading of line 5 is due to Professor Hülsen.

Date : 279 A. D.

Page 329, fourth line from end, read Carinus for Casinus; perhaps A · SINOPE stood there.

The various restorations of the Roman roads in Asia Minor can best be studied by referring to the *indices* to *C.I.L.* III. W. M. Ramsay, *The Historical Geography of Asia Minor*, is the standard treatise (*Royal Geographical Society, Supplementary Papers*, Vol. IV, 1890).

ALBERT W. VAN BUREN.

ROME, October, 1905.

NOTE. — I find that there are two points which I had overlooked.

No. 70. Line 9, the transcription should be *παρὰ Φαύστου τοῦ*.

No. 71. Line 10, the transcription should be *ρος παρὰ Φαύ(σ)τ*.

A. W. V. B.

ROME, August, 1906.

EXAMINATION OF THE CONTENTS OF A MYCENAEAN VASE FOUND IN EGYPT

THE vase is of the common Mycenaean form known as the stirrup jug, and belongs to the Way Collection of Egyptian Antiquities in the Museum of Fine Arts, Boston.¹ It bears the number P. 795.

As a result of the examination of the substance contained in the vase, all that can be definitely stated of its original nature is that it was some preparation of cocoanut oil. At present it seems free from starch, sugar, cellulose, tannins, alkaloids, and glucosides, and nearly free from albuminoids; besides cocoanut fat, it appears to consist mainly of acids, resins, and humin. On ignition at a temperature below redness it leaves $9\frac{1}{2}$ per cent of ash. Sodium, potassium, iron, calcium, magnesium, sulphates, and chlorides were found qualitatively,—the last two in small amount. Phosphates were absent. Nitrogen is present to the extent of 0.14 per cent. Sixteen per cent of the substance is soluble in petroleum ether. It is also soluble in alcohol to a considerable degree, and is practically all dissolved by dilute caustic soda. The use of the substance originally would seem to be doubtful. Its composition would certainly indicate that it was not intended for food. The narrow neck of the vessel containing it would seem to indicate that it was introduced in the fluid condition. The substance

¹ This collection was formed in Egypt, between 1828 and 1833, by Mr. Robert Hay, of Linplum, East Lothian. The vase in question is included with three others under No. 734 of the sale catalogue (1869). It is about five inches high, and is decorated with horizontal bands of reddish brown. No details concerning the place or circumstances of its discovery are known, but inasmuch as the collection was formed in Egypt, it is probable that the vase was found in an Egyptian tomb. — H. N. F.

may originally have been fluid or have been melted when it was used. It melts at a low temperature. This would permit of its being used as a paint or varnish, and it may have had some application in the preparation of mummies. The composition of the resins found in it corresponds most closely to that of modern shellac.

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THE DATE OF DAMOPHON OF MESSENE

EVER since the discovery in 1889 of the statues by Damophon of Messene in the precinct of Despoena at Lycosura, the date of this sculptor has been one of the unsettled problems of archaeology. In the period immediately following the excavations many widely divergent opinions were set forth, but no definite conclusion was reached. At the time when the following study was begun, the subject had been comparatively little discussed for nearly ten years, and a complete summing up of all the material bearing on it seemed desirable. The publications had for the most part advocated one view of the sculptures, and since the only treatment of the material as a whole for a basis of conclusion was Frazer's excellent though brief summary (*Paus.* Vol. IV, pp. 367 ff.; V, pp. 622 ff.), there seemed room for a more exhaustive discussion of the question.

A good part of my work was completed when the article by A. M. Daniel appeared (*J.H.S.* XXIV, 1904, pp. 41-57), and if I seem to have opposed his arguments more than those of others who agree with him, this is due to the fact that his discussion is not only the most recent, but also the most satisfactory which has appeared.

The material for determining the date of Damophon is of two kinds, literary and archaeological, and, as frequently happens in such cases, there is a difficulty in reconciling the two. The literary evidence is that of Pausanias alone,¹ who, however, speaks of Damophon at some length, and though he affords no clew to his date, gives valuable information in regard to his

¹ IV, 31, 6, 7, 10; VII, 23, 6, 7; VIII, 31, 2, 6; VIII, 37, 3.

style and choice of subjects, as well as a very good description of the site of Lycosura. Without this, identification would have been far less certain. On the basis of this evidence, Damophon was naturally assigned to the fourth century B.C.,¹ and no one thought of disputing this conclusion until the excavations brought to light remains of such a character that many were unable to reconcile them with the accepted date. Those who on stylistic grounds preferred a later date for the statues then tried to interpret Pausanias also as referring to a late period. Thus in the fourth edition of Overbeck's *Gesch. d. griech. Plastik*, II, pp. 485 ff., the statement is made that since Damophon is not mentioned by Pliny, he is later even than Pliny, and consequently that the sculptures belong to the period of Hadrian.

Such an argument from silence is a dangerous one, and I believe no one made use of it as an objection to the fourth century in discussing the evidence before the discovery of the statues, but as soon as they appeared this argument was frequently used. Yet no less than sixty-five sculptors are known to us through Pausanias alone, most of them belonging to the time before Pliny.

A careful examination of Overbeck's *Schriftquellen* with reference to sculptors mentioned only by Pausanias gives the following results:

	POSITIVE.	DOUBTFUL.	TOTAL.
Before Ol. 60	6	2	8
Ol. 60-80	17	7	24
Ol. 80-96	10	1	11

That is to say: until about the fourth century, of forty-three sculptors mentioned, thirty-three may safely be assigned to that century or to an earlier period,² with ten doubt-

¹ Brunn, *Gesch. d. griech. Künstler*², I, pp. 202-204; Overbeck, *Gesch. d. griech. Plastik*³, II, pp. 141 ff.

² (The references are to numbers in Overbeck's *Schriftquellen*.)

Hegylus and Theocles, 328, 329; Dontas and Doryclidas, 330, 331; Clearchus of Rhegium, 332, 333, 490 (cf. 491); Bathycles of Magnesia, 360, 361;

ful.¹ For the remaining twenty-two names Overbeck's figures are:

	POSITIVE.	DOUBTFUL.	TOTAL.
Ol. 96-120	4	6	10
Ol. 120-158	—	4	4
Undetermined	—	8	8

But more recently discovered evidence shows that this must be corrected as follows:

Ol. 96-120	1	5	6
Ol. 120-158	4	4	8
Undetermined	—	8	8 ²

To sum up: thirty-eight sculptors for whom Pausanias is the only literary evidence may safely be dated earlier than the middle of the second century B.C., so it does not necessarily follow that a sculptor who is not mentioned by Pliny need be of a later date. Neither can we say that Damophon was too

Eutelidas and Chrysothemis, 388; Aristomedon, 400; Glaucus and Dionysius, 401, 402; Aristocles, Synnoon, Ptolichus, 411-413; Theopropus, 441; Philesius, 442; Aristomedes and Socrates of Thebes, 478; Glaucias, 429-432; Menaechmus and Soïdas, 479; Aristocles, 483; Dameas of Croton, 484; Paeonius of Mende, 851, 852; Theocosmus, 855; Periclytus, 985; Alypus of Sicyon, 1002, 1003; Polyclitus the Younger, 1004, 1005; Antiphanes of Argos, 1006; Nicodamus of Maenalus, 1026, 1027-1030; Ptolichus, 463; Amphion, 463, 464; Pison, 463, 465, 979.

¹ Cheirisophus, 345; Gitiadas of Sparta, 357-359; Aristonous, 439; Callon of Elis, 475, 476; Serambus, 440; Ascarus, 477; Pythodorus of Thebes, 485; Hermon of Troezen, 486; Laphaës of Phlius, 487, 488.

² Period Ol. 96-120: Daitondas, 1582, time of Alexander the Great (Loewy, *Inscr. Griech. Bildh.* 97).

Doubtful: Olympiosthenes, 878; Xenocritus and Eubius, 1578; Onasimedes, 1580; Hippias, 1616. The following sculptors, assigned by Overbeck to Ol. 96-120, must be placed in the period Ol. 120-158: Pyrilampes of Messene, 1565-1567, (*Inscr. v. Olymp.* 400; Loewy, *Inscr. Griech. Bildh.* 274); Theron, 1576, (*Inscr. v. Pergamon*, I, 49; Loewy, *Inscr. Griech. Bildh.* 156); Andreas, 1588 (called doubtful by Overbeck), (*Inscr. v. Olymp.* 318; Loewy, *Inscr. Griech. Bildh.* 475); Damophon of Messene, 1557-1564 (date to be determined).

Period Ol. 120-158, doubtful: Dionysicles of Magnesia, 2054; Lysus of Macedonia, 2062; Attalus of Athens, 2067; Hermogenes of Cythera, 2074.

Of unknown place and date: Somis, 2078; Asterion, son of Aeschylus, 2079; Musus, 2080; Phylacus, Onaethus and sons, 2081; Tisagoras, 2082.

important to be omitted by Pliny if he antedated Pliny, for Pausanias (Overbeck, *Schriftquellen*, 332, 333, 490) is the only authority for Clearchus of Rhegium (except an incorrect inference from Pausanias by Suidas, Overbeck, *Schriftquellen*, 491), and Onatas (*ibid.*, 421-428) is found elsewhere only in an epigram by Antipater (*ibid.*, 424).

The characteristics of Damophon as described by Pausanias have been summed up and carefully examined by Brunn (*Gesch. d. griech. Künstler*², I, pp. 202-204), Overbeck (*Plastik*³, II, pp. 141 ff.), and others under the following heads: (1) his religious tendency; (2) his liking for marble and acrolithic technique (instead of bronze), both of which techniques are contrary to the usual traditions of the Peloponnesian school; (3) his connection with the Zeus of Phidias.

(1) A full discussion of his religious tendency is given by Overbeck, who connects it with the previous (Phidian) period, showing that Damophon returns to the best religious ideas of his predecessors, but that at the same time he evinces progress. Others also have connected this tendency with the return to the age of Phidias, but all we really have a right to say is that the preference for a somewhat severe interpretation of religious subjects, which is not characteristic of the fourth century, may be referred to the influence of Phidias. We cannot say certainly when that influence would have been most likely to make itself felt.

(2) Overbeck considers marble and acrolithic technique appropriate to Damophon's religious tendencies, as marble was generally used for sacred statues. Nothing definite, however, can be said about the date of acrolithic statues; they were evidently a development from early *ξόανα*,¹ and the fact that they were less costly resulted in the retention of this technique after the introduction of chryselephantine statues. Phidias, indeed, is said to have intended to make the Athena Parthenos an

¹ Cf. Daremberg et Saglio, *Dict. des Antiq. gr. et rom.*, s.v. "Acrolithus."

acrolithic statue,¹ and he actually made one statue of this technique for Plataea (Paus. IX, 4, 1). Among others who used this technique was Leochares (cf. Vitruv. II, 8, 11). The technique was continued in Roman times, and we may reasonably conclude that it probably was employed in all periods from early Greek times.

(3) The connection with the Zeus of Phidias. This is one of the reasons why an early date has been assigned to Damophon. Overbeck (*Plastik*³, I, p. 262; 4th ed., I, p. 362) says that hardly sixty years passed before the repairs made by Damophon became necessary; but this statement is evidently based on the historical grounds for assigning Damophon to about 370 B.C. (the date of the foundation of Megalopolis, which would be sixty years after 430 B.C.). Pausanias says nothing regarding the date of repairs, only that when the statue cracked it was repaired by Damophon, and the Eleans paid him honor (IV, 31, 6). It is of course idle to guess how long a statue might exist before repairs would be needed.

The suggestion has been made that Damophon may have had merely a local² fame (E. A. Gardner, *Handbook of Gk. Sculpture*, p. 399, note 2), but we at least know that he was selected for important work at Olympia, and he is certainly highly rated by Pausanias (IV, 31, 10), whose judgment in this case is confirmed by an examination of the statues.

Summing up this part of the literary evidence, we find nothing conclusive about the date. Any of Damophon's characteristics described by Pausanias may occur as well in one period as in another. We have seen that acrolithic statues exist in many periods, that the repairing of the statue of Zeus might

¹ *Iidem* Phidiam tulerunt, quam diu is marmore potius quam ebore Minervam fieri debere dicebat, quod diutius nitor esset mansurus, sed ut adjecit, et vilius stare, tacere iusserunt. (Val. Max., Lib. I, Cap. I, Extr. 7 e Paride.)

Phidias ibidem eboris sculptor ait sumptu minore incipere diis simulacra fieri, quod ipsi irati ex ebore Athenienses iusserunt. (Val. Max., Lib. I, Cap. I, Extr. 7 e Nepotiano.)

² It is of course through a slip of the pen that Gardner says "Arcadia, where all his works were set up." They were at any rate in or near Arcadia, and the point is the same.

take place at any date, that the choice of religious subjects (after the religious idea had had its full development in Phidias) is hardly characteristic of any period. There is, of course, no doubt that the fourth century shows a breaking away from severe religious subjects, as is illustrated on the one hand by the athletic Peloponnesian school, and on the other by the graceful later Attic school.

It is just here that the element of historical probability has been called in as an aid to determining the date.

The historical grounds for assigning Damophon to the fourth century have been briefly summed up by Frazer¹ as follows: "Before the discovery of the temples and the fragments of the statues at Lycosura it had been commonly supposed that the many statues by Damophon in the temples at Messene and Megalopolis (IV, 31, 6, 7, 10; VIII, 31, 1-4, 6) had been made by him for these cities at the time of the foundation of Megalopolis and the restoration of Messene in 369 and 370 B.C.; in particular it was thought that the group at Messene which comprised an image of the city of Thebes and a statue of Epaminondas (though the latter was the work of a different artist) must certainly have been set up in honor of the Thebans and their great general Epaminondas by the grateful Messenians after their deliverance from the yoke of Sparta."

The facts here stated constitute by far the strongest argument on the side of the fourth century. The natural conclusion certainly is that the Messenians would commemorate their indebtedness to Thebes and particularly to Epaminondas as soon as possible, but in the face of other evidence it is necessary to consider whether it may not have been historically possible for Damophon to be at work at some other period.

His works, as we know, were in Lycosura, Megalopolis, Messene, and Aegium. Now Aegium is best known as the capital of the Achaean League from the third century onward, and the importance of Megalopolis in the League needs no demonstration, since in the time of Lydiadas it was already a member

¹ *Pausanias*, Vol. IV, pp. 378-379, with references.

(Paus. VIII, 27, 12), and took an active leadership in affairs. After the destruction of the city by Cleomenes in 222 B.C. it soon rose to power under Philopoemen and appears to have been the ruling spirit in the federation. The position of Messene in the League was less consistent, but it was a member before 222 B.C. (Paus. IV, 29, 7) and was in constant relations with Megalopolis. After the destruction of Megalopolis, it was to Messene that the fugitives made their escape (Paus. VIII, 27, 15) and at this time the cities were close friends and allies (Paus. VIII, 49, 4; IV, 29, 8). In spite of dissension and disagreement Messene was again in the League after the death of Philopoemen (Paus. IV, 29, 12) and, with the exception of an occasional withdrawal, was pretty consistently a member from about 200 to 146 B.C. Lycosura appears to have been of no political importance, but its close connection with Megalopolis at all periods from 230 B.C. until the time of Hadrian is well attested by inscriptions.¹

In addition to the historical records of the activity of Megalopolis during the second century and onward, there is important archaeological evidence which came to light during the excavations by the British School. (1) By far the greatest number of inscriptions date from the second or first centuries B.C. (*Excav. at Megalopolis*, pp. 122 ff.), although a few of earlier date were discovered. Of these later ones *C.I.G.* 1534, dating from the late second or early first century, is of especial interest because it mentions the road to Lycosura. (2) The walls represent two periods of building, the first

¹ 'Εφ. 'Αρχ. 1895, cols. 263 ff.; 1896, 101 ff., 217 ff.; 1898, 249 ff. Nos. 1 (Lydiadas), 2 (family of Lycortas), 3 (dedication to Despoena by a Megalopolitan), 4 (Hadrian's statue erected by the city of Megalopolis), 5 (honorary decree of Nicasippus, one copy to be at Megalopolis and a stele in the precinct of Despoena), 8 and 9 (statues dedicated to Despoena by the city of Megalopolis and the city of Lycosura), 11 (statue erected by the city of Megalopolis and the city of Lycosura), 13 (decree of Achaeans in honor of Saon the Megalopolitan for his benefits to the precinct of Despoena), 17 (honorary decree of Xenarchus and Nicippa by the city of Megalopolis, to be set up in the precinct), 19 and 20 (fragments mentioning the names of Lycosurans, Xenarchus [the Megalopolitan], and the sanctuary of Despoena).

dating from the time of the foundation of the city in 370 B.C. ; the second from the rebuilding after the battle of Sellasia (221 B.C.). Livy (XLI, 20) says that Antiochus Epiphanes gave money to the Megalopolitans (*ca.* 175 B.C.) to build their town walls (probably only superficial repairs; see *Exc. at Megal.*, p. 115). (3) Without going into details, it may safely be said that at least two periods of building, the fourth and second centuries, are illustrated in the many structures at Megalopolis, some of which, like the Philippian colonnade, are apparently repairs or rebuilding of old edifices (*Exc. at Megal.*, p. 66), while others, like the theatre, seem to have been added to or changed many times. Not without significance, too, in this connection is an inscription from Olympia (Loewy, *Inscr. Griech. Bildh.* 475) which records a dedication by the Achaean League in 176-169 B.C., showing that as an organization the states still maintained their relations with the great sanctuary at that date.


From what has been said there appears to be no reason on historical grounds why Damophon might not as well have flourished in the second century as in the fourth.

It is, however, necessary to consider the historical probability connected with the statue of Thebes at Messene which favors the fourth century. Pausanias, it should be remembered, expressly says that the statue of Epaminondas in this Theban group was by a different artist. Now in accordance with the argument which rests on historical probability, the statue of Epaminondas would be erected at once. This eliminates the possibility that its sculptor was later than Damophon and leaves us with the conclusion that the statue was either contemporary with Damophon or earlier. Here it is difficult not to fall into pure speculation, for if we argue against its being contemporary by saying, "If contemporary why did not Damophon make it?", we may be met with the objection that Damophon was not a sculptor of portraits. The statement of Pausanias that Damophon was the only Messenian sculptor of note of whom he knew gives some color to the theory that possibly the Messenians set up the

statue of Epaminondas immediately, and that during the career of their famous sculptor the statue of Thebes was erected. Thus, since it seems possible that Damophon worked at either the earlier or the later period, we find that the historical probability for the fourth century is by no means as "overpowering" as has been stated,¹ although the inference that he worked then is certainly a natural one.


Let us now pass from literary to archaeological evidence and consider first the testimony of the architecture.

The date of the temple has given rise to much discussion, and even in the light of all our present information it is impossible to assign it with certainty to a given period. We have, however, the following definite facts about the building.

In certain parts, namely the foundations and courses with *orthostatae*, mortar is not used, the blocks being fastened by -shaped clamps, but mortar is used freely in plastering the inner surface of the walls, and in the mosaic floor. Two different periods of building are probably to be assumed, and this conclusion is further strengthened by the inscription (Éφ. 'Αρχ. 1896, cols. 217 ff., No. 17), which relates to the restoration of the temple in the second century of our era. Another inscription (Éφ. 'Αρχ. 1896, col. 236, No. 27) mentions some repairs which were made, but unfortunately the name of the building to which it refers is missing, and so it cannot be used as positive evidence. Dörpfeld's dating of the whole temple as of one period (*Athen. Mitth.* 1893, pp. 219-221) was published before the discovery of this inscription, which would, however, in no way affect his dating of the lower parts of the temple, and these, whatever their date, are conceded to be contemporary with the statues and their base.

From the lower parts alone it is impossible to determine the date, for, although Daniel (*J.H.S.* 1904, pp. 54-55) shows that the draft margin around the *orthostatae* belongs in the fourth century at Megalopolis, the use of this margin appears in the Palaestra at Olympia (cf. Curtius and Adler, *Olympia*,

¹ Percy Gardner, *Cl. R.*, 1897, p. 71.

Taf. LXXV ; Textb. II. pp. 116 and 121) dated as belonging to the end of the third or the beginning of the second century B.C. This shows that it was not used exclusively in the fourth century. The -shaped clamps, when once adopted in the latter part of the fourth century, remained in use thereafter, and the undercutting of the step-risers (Πρακτικά, 1896, p. 103) is found at Megalopolis in the Philippian Colonnade dated early in the second century B.C. (*Exc. at Megal.* p. 66 ; cf. Frazer, *Paus.* Vol. IV, p. 322).

But a large part of the building still remains undated : the brick walls and the whole superstructure. These I have preferred to consider separately in view of the contradictory statements about the material by which these bricks were bonded together.

We find the following assertions by Leonardos (Πρακτικά, 1896, p. 105): (1) On the western wall of the temple, pieces of lime or plaster were found sticking to the stone course, (2) in the pronaos a brick was found smeared *ὡς ἀσβέστω*. Probably the plaster referred to by Leonardos is not the usual hard Roman plaster, but the same as that "poor mortar" referred to by Dörpfeld, which he says must have bonded the bricks, but could not have been good Roman plaster, since the bricks were not of the usual Roman style. Dörpfeld (*Athen. Mitth.* 1893, p. 219) says that even in the *orthostatae* there were traces of poor plaster as well as clay. Frazer (*l. c.*) observes that the mortar seems to have disappeared since the excavation. If, however, Leonardos means hard Roman plaster, some of it may easily have spilled into the cracks between the bricks when the inner surface of the wall was being done over. He does not discuss the date, confining himself merely to a statement of the discoveries.

Cavvadias (*Fouilles de Lycosoura*, I, p. 8, note 1) says that all the temple except the *orthostatae* and the pedestal of the statues was reconstructed in the Roman period, and his view is accepted by Frazer (*Paus.* Vol. IV, pp. 370-371). But this seems improbable, for in that case it would be necessary to

account for the destruction of the walls of the earlier periods, and of the earlier entablature, or else to suppose that the entablature was a perishable one of wood — an obviously absurd hypothesis for a building as late as the fourth century. The natural conclusion then is that the whole temple belonged to the earlier period, and that in Roman times the walls were plastered, the floors relaid, and any other necessary repairs made.

Whether the poor and careless forms of the marble members is due to their lateness, as is the opinion of Dörpfeld (*Athen. Mitth.* 1893, p. 220), or to lack of skill on the part of the workmen (Daniel, *J.H.S.* 1904, p. 54), does not admit of proof, and cannot therefore be used as an argument in favor of one date or another. We are justified only in saying that the original may be as early as the latter part of the fourth century, or may date from any time between then and the Roman period.

Several fragments of roof-tiles were found inscribed with the name of Despoena.¹ It is hardly safe to say that these date the building in the second or first century B.C., for tiles are easily replaced.

The drum of a column (Έφ. 'Αρχ. 1896, col. 234, No. 25; *Πρακτικά*, 1896, p. 106) inscribed with architect's marks Ε Ξ is not dated, but from the forms of the letters,² if it be possible to draw any conclusion from these, it would appear to belong to the time between about 146 B.C. and the Christian era.³ It is unfortunate that this inscription is the only one undated in the official reports. When we consider that as far as architectural evidence goes the date may be any time between about 330 B.C. and the late Roman period, this inscription taken in connection

¹ I have not been able to learn the date of these tiles from either the *Πρακτικά* or the *Δελτίον*. In the *Exc. at Megal.* (p. 141) they are spoken of as belonging to "various periods," and according to the statement in *Athen. Mitth.* 1893, p. 221, they must belong to the second or first century B.C.

² Reinach, *Traité d'Épigraphie Grecque*, p. 204.

³ Larfeld, *Handbuch d. griech. Epigraphik*, II, p. 467, gives Ε as occurring in *C.I.A.* II², 1137 (303/2 B.C.) along with Ε; but the round form does not become common until the end of the first century B.C. (pp. 477, 481).

with the apparent date of the roof-tiles tends to make the second or first century a more probable date than the fourth.

Furthermore, the very striking lack of early inscriptions is of importance in determining the date of the temple. There is not one letter of epigraphical evidence which goes back to a date earlier than 230 B.C., while all the other inscriptions date from the second century B.C. to the second century after Christ, most of them belonging to the Christian era.¹ The inscription next in age to the isolated Lydiadas inscription (230 B.C.) is separated from it by an interval of more than fifty years. Thus it is almost easier to imagine that this statue (with its basis) was removed from its original site, perhaps in Megalopolis, at the time of the construction of the temple, than that the inscription was the only one set up in the precinct during a period of fifty years (if we date the temple as contemporary with it), or of one hundred and fifty years (if we date the temple in the fourth century). It is an interesting fact that the well-known persons in history (before the Roman Emperors) represented at Lycosura by inscription or portrait were prominent in the Achaean League. Inscription 1 ('Eφ. 'Αρχ. 1895, cols. 263 ff.) is in honor of Lydiadas, the tyrant of Megalopolis. Inscription 2 (*l. c.*) gives the following names in the family of Lycortas (in addition to that of Lycortas himself), Thearides I, his son, Philopoemen, his grandson, Thearides II, his great-grandson. Philopoemen was probably named for the general, who was a friend of Lycortas. The style of the letters is entirely appropriate to this chronology. Lycortas was the father of Polybius, the importance of whose share in the affairs of the Achaean League is of course well known (Paus. VIII, 30, 8-9). A relief representing Polybius, with an inscription stating that Greece would not have fallen if she had entirely followed his advice and that in her misfortune he alone had succored her, was in the stoa at Lycosura (Paus. VIII, 37, 2).

¹ For a detailed discussion of the inscriptions see 'Eφ. 'Αρχ. 1895, cols. 263 ff.; 1896, cols. 101 ff., 217 ff.; 1898, cols. 249 ff. No attempt, however, is there made to draw any conclusion as to the date from the evidence of the inscriptions as a whole.

The later inscriptions show that the cult continued until after 100 A.D. From the statements of Pausanias one would infer that there were no signs of its decay, but these inscriptions show a sad lack of public spirit and of interest in the mysteries. Evidently the frugal inhabitants of Lycosura thought it economical to allow some liberal citizen to provide grain and pay all necessary expenses, and then to set up a statue to him to cancel the account. And yet the number of later inscriptions points to some sort of a revival of interest in the cult, although it must be confessed that most of the dedications to the goddess appear to have been statues of donors.

The value of the evidence of the inscriptions as a whole has hitherto been disregarded, but it seems to me a very important matter, since the date of each inscription can be definitely determined. Taken together, the inscriptions show that with one exception nothing is earlier than the second century B.C.

Another fact worthy of consideration is that at Messene there was a school of sculptors in the second and first centuries B.C. Inscriptions from Olympia, Messene, and Megalopolis (*Excav. at Megal.* p. 134; Loewy, *Inscr. Griech. Bildh.* 271-274) are a sufficient proof of this. No inscription with the name of Damophon was found at Megalopolis or Olympia, but Damophon's activity at Olympia may have been largely (if not exclusively) confined to the repairing of the statue of Zeus. And in connection with this comes in a third piece of evidence, an inscription (on a statue-basis which still bears traces of the feet upon it) with the name of Damophon.

ΛΟΞΔΑΜΟΦΩΝΤ
ΓΑΛΜΑ ΛΞΑΓ
ΙΚΑΙΤΑΙΠΟΛΕΙ

With this was another inscription showing the name in a mutilated form.¹ These inscriptions were found at Messene

¹Ξ ΔΑΜ
ΩΝΟΞ ΔΑΜC
ΤΟΥΤF

and are dated by Wilhelm at the end of the second century B.C. (*Athen. Mitth.* 1891, p. 355).

The value of inscriptions as evidence is too obvious to need more than passing mention. In the present case they are the only absolutely definite evidence at our disposal. As has already been shown, the literary and the architectural evidence are open to different interpretations, and the only reason for preferring the fourth century as a date to the second century is the historical probability, a reasonably strong probability undoubtedly, but nevertheless by no means absolutely cogent and without anything like the authority of actual proof. But the inscriptions from Lycosura establish more than a strong probability, and on their evidence alone the natural inference as to the date would point to the second century. When in addition we learn that at that time a school of sculptors flourished at Messene, and, to crown all, find the very name of Damophon on a basis of that period, further proof seems almost unnecessary.

Probably no statues discovered in recent times (except perhaps the Aphrodite of Melos) have given rise to more discussion of style and date than these works of Damophon. Unfortunately, most of these notices have been written without a sufficient study of all the evidence, though Daniel's recent discussion should be excepted from such a criticism.

Robert's interesting arguments in favor of the period of Hadrian (*Hermes*, 1894, pp. 429-435) have been well refuted by Daniel. The epigraphical and architectural evidence render this theory no longer tenable.¹ The resemblance to certain of the Graeco-Roman sarcophagi proves nothing, for Roman art necessarily borrowed much from the Greek, which it reproduced in its own fashion.

Sittl (Von Müller's *Handbuch*, VI, p. 751) supports this late date, basing his belief on the mistaken idea that Dörpfeld dates the temple in the Roman period and also on the supposition

¹ Robert is also the author of the article "Damophon" in Pauly-Wissowa, *Real Encycl.* IV, p. 2079.

that "such a person [as Damophon] seems hardly possible before the time of Hadrian."

Overbeck (*Gesch. d. griech. Plastik*, 4th ed., II, pp. 181, 485) bases his acceptance of this date (1) on architecture, which we have seen to be of undetermined period, (2) on the character of the remains (here he follows Robert), (3) on the silence of Pliny, which we have seen to be of no value as an argument.

Conze's view (*Arch. Anz.* 1893, p. 125) in favor of about 200 B.C. is based on the style and technique of the sculptures, as is that of Milchhöfer (*Berl. Phil. W.* 1895, pp. 948 ff.), who says that nothing prevents them from being as early as the Hellenistic period, since they show the pure forms of the third and second centuries.

Collignon's view (*Hist. de la Sculpture grecque*, II, pp. 626-630) is evidently a compromise, for he cannot accept the drapery as genuine Greek work, though the types of the heads hark back to the fourth century.

By Kekule-Zahn (Baedeker, *Greece*, 1905, p. cxxiv) Damophon is assigned to the second century on the grounds of style, and attention is called to the reaction which took place at that time after the excesses of the Pergamene school. The drapery is regarded as a characteristic specimen of Hellenistic decorative art.

Of those who date the sculptures in the fourth century some do so for reasons of style, others on the historical grounds discussed above, and they attempt to reconcile the sculptures to that period.

Waldstein (quoted by Frazer, *Paus.* Vol. IV, p. 278) says that even without the information of Pausanias they would have been considered by any competent authority as remarkable works of the fourth century. He calls them (*Athenaeum*, 1890, I, p. 377) the most important works (with the Sidon sarcophagi) since the discovery of the Hermes, and states *as a fact* that Damophon was a fourth-century sculptor and a contemporary of Scopas, Praxiteles, and Lysippus.¹

¹ His brief article in *J.H.S.* 1904, pp. 330-331, although it contains one or two statements to which exception might be taken, adds nothing new to the discussion.

Cavvadias (*Fouilles de Lycosoura*, I, p. 13) also dates the statues in the fourth century on the basis of style. The qualities which he enumerates, perfection of modelling, beauty of forms, energy and vigor of style, careful execution *sans recherche*, harmony in the ornament of the peplos, and admirable arrangement of the figures, can all be recognized, and his statement that we "cannot doubt they are purely Greek" (not Roman) is quite justified, but that we "easily recognize works of the fourth century" is scarcely borne out by the divergent views held by archaeologists in regard to the sculptures.

Diehl and Reinach favor the fourth century in a tentative way. Diehl's reference (*Revue des Études grecques*, 1894, p. 233) to Damophon as a master of the fourth century is probably made for historical reasons, inasmuch as he says the fourth century date has been disputed by Conze on the basis of style and by Dörpfeld on architectural grounds. He by no means considers the delicate question settled.

Reinach (*Gazette des Beaux-Arts*, 1894, I, pp. 229-233), accepting the historical probability, reconciles the sculptures to that date. The largeness of style he says indisputably recalls Phidias. To me it does not appear evident that Anytus is an echo of Olympian Zeus. The coins of Elis, which are our best source, are utterly different in style. Urging the general resemblance in spirit to Phidias, Reinach attempts to date the sculptures from Lycosura in the fourth century, since a comparison with some heads of the last part of the first century B.C. shows a great difference in style. Even then it is manifestly due to other than intrinsic reasons that he attempts to prove the early date, for he says that, if these heads had been found in Italy, they would be called Hellenistic works of the second century where all unclassified things go. The Lycosura statues according to him show no traces of Pergamene or Rhodian influence (about 200 B.C.) and therefore must antedate the Pergamene and Rhodian schools. We are left to infer that the fourth century is their most natural place. Reinach elsewhere, however (*R. Arch.* 1894, II, p. 83), refers

to his support of the traditional date, but says it is by no means certain.

E. A. Gardner's treatment of the subject (*Handbook of Greek Sculpture*, pp. 399 ff.) is not exhaustive. There are some general remarks to the effect that Damophon "introduced some characteristics unfamiliar in Greek art till a later period" and "made innovations . . . which anticipate the customs of the Hellenistic age." "He may best be understood if we regard him as a man who lived in the fourth century, but apart from the general stream of its artistic tendencies, feeling deeply the high ideals of the age of Phidias." Probably no one will dispute his extremely conservative statement that Damophon's place is intermediate between the art of Athens under Pericles and the art of Pergamon under the Attalids.¹

Percy Gardner's views are summed up in the *Classical Review* (1897, p. 71). The drapery is a source of difficulty to him; and he adopts the ingenious compromise that the drapery may have been a later addition, for the historical probabilities in favor of the fourth century "are so overpowering that we must very closely scrutinize any archaeological evidence on the other side" (quoted by Frazer, *Paus.* Vol. V, p. 625). But we have seen that they are after all not so overpowering.

The most recent argument in favor of the fourth century is that of Daniel. This is based on a careful, though apparently only a partial, weighing of the evidence, and a more exhaustive study of the sculptures in the light of comparative methods. His conclusion is stated in no dogmatic manner, but only

¹ Professor Gardner (*J.H.S.* 1906, pp. 169-175, and *Appendix* to his *History of Greek Sculpture*, p. 548) regards the head from Tegea, first published in *B.C.H.* XXV, Pls. IV, VI, as that of the Atalanta of Scopas, and says (*J.H.S.* 1906, p. 175), "We have already noted the resemblance to the Atalanta of the head of Artemis from Lycosura and the consequent confirmation of the fourth century date of Damophon." His arguments in favor of the authorship of the head are not very convincing. Moreover, G. F. Hill (*Cl. R.* 1906, p. 284) disputes the connection between the torso of the Atalanta and the head, which he regards as unworthy of it. Damophon can hardly be dated in the fourth century because of the likeness between Artemis and this head, which is attributed to Scopas chiefly because of its supposed connection with the torso.

as supported by greater probability. There are, however, some important omissions in his discussion. His conclusion (pp. 52-53) rests on the character of the sculpture, — both in itself and compared with a large female head in the Capitoline museum (Helbig, *Guide*, 445; Fig. 5 in Daniel's article), — the statements of Pausanias, and the demonstration that the style of architecture is like that at Megalopolis in the late fourth century.

But it has already been shown that, although the architecture may possibly be as early as the fourth century, this is by no means an exclusive possibility, and that the statements of Pausanias, in so far as they refer to the style and tendencies of Damophon, are of no value in determining the date, while the historical probability in favor of the fourth century over the second (both possible dates) rests chiefly on the supposition that the statue of Thebes would be erected at once. It is therefore now in order to discuss Daniel's statements on the basis of the style of the sculpture.

Let us begin with the Capitoline head, for it is through this that Daniel traces the connection of Damophon with the traditions of the school of the fourth century. The resemblance of this head to works of Damophon has been pretty generally recognized and needs no proof. Daniel shows that the resemblance lies in the modelling of the cheeks, the "drawing" of the lids and lips, and especially in the peculiar treatment of the eye. If he had been able to prove a resemblance between Damophon and an undisputed work of the fourth century, his point would be convincing, but this head cannot be dated as even a relatively early one. Furtwängler (*Meisterwerke*, p. 644, note 3) has assigned it to the late Hellenistic period, Helbig to the second or first century. Daniel himself, while once speaking of it (p. 52) as "undoubtedly Greek," classes it (p. 51) with the colossal heads belonging to a period after the fourth century, manifestly Hellenistic works, like the Ludovisi Hera (Helbig, 872), or the Demeter (Helbig, 880), or Hygieia (Helbig, 876) of the same collection, which repeat fourth century types,

and he goes no further than to say that this head strongly suggests types of the fourth century (p. 53). He dates it later than Damophon on the grounds of greater formalism in the hair, greater closeness in the drawing and contour, and because it is colossal in the sense of "too big." Admitting the force of these observations, we are still justified only in the conclusion that Damophon is earlier than the late Hellenistic period. Granted that in the Capitoline head both elements, that of Scopas (of the fourth century) and that of Damophon (of doubtful date), are to be recognized, it is nevertheless by no means a necessary inference that two things which precede a third are contemporary. Therefore "the judgment that Damophon was of the fourth century" hardly "follows directly and at once," for on the basis of this head we may date Damophon at any time before the late Hellenistic period. A distinction seems to be made between Scopas and Damophon (pp. 46, 51) and, further, the qualities in the head which are particularly characteristic of Damophon (cheeks, lips, and lids) have not been shown to be exclusively characteristic of the fourth century. Had they been, we should have expected to find them in the works of Praxiteles and Scopas, but the use of this Hellenistic head as the closest parallel to Damophon points rather the other way.

There are, of course, certain fourth century traits in this late head, as there are in most later works of any merit. The influence of Scopas and very likely of Lysippus¹ seems to have been as universal as it was long enduring — persisting in an exaggerated way even in the works of the Pergamene school; in Damophon himself we admit certain fourth century qualities, but whether they exhibit the spirit of the fourth century or merely its lasting influence is another question. The other heads (particularly the Asclepius of Piraeus and the Poseidon of Melos), most closely resembling Damophon's work, Daniel sets aside for the present, preferring to trace the likeness

¹ On the subject of Lysippus see Percy Gardner, *J.H.S.* 1903, pp. 117 ff., and especially 'The Apoxyomenos of Lysippus,' *J.H.S.* 1905, pp. 234 ff.

to a head of as early date as possible; but it is unfortunate that the head selected should be one generally regarded as late Hellenistic, and of a class which copies in a more or less banal fashion the types of the fourth and fifth centuries.

The evidence, then, of the Capitoline head is of just the same value as the architectural and literary and historical evidence, all of which admits more than one possible date, while establishing none definitely.

As far as Daniel's article goes there remains in favor of the fourth century only the style of the sculptures themselves, and with reference to this he very justly says that each can but lay down his own opinion with the best evidence he can produce. It is exactly at this point that the greatest difficulty occurs, for in the discussions quoted above it is evident that the subjective element enters into the criticisms to a great extent, and the sculptures are so admittedly inconsistent and contradictory that no one would be rash enough to hope to convince every one else on the basis of style alone. What I shall have to say on the subject will be used mainly to illustrate how Damophon may perfectly well be assigned to the period in which the epigraphical evidence places him—or rather, that his peculiar characteristics may best be understood if we assign him to this period.

The remarks of Pausanias about Damophon's choice of religious subjects, coupled with the statement about his repairing the Olympian Zeus, led naturally enough to the view which connects him with the traditions of Phidias and the somewhat severe style. But we must keep in mind the distinction between choice of subject (in which it is true that he is more conservative than most artists of the fourth century) and the spirit in which these works were conceived and executed. If we compare the Lycosura heads with those of the fifth century, do we find reflected in them the severity of the Phidian period? Do we find even the feeling of the fourth century, not so severe, but nevertheless religious? Compare these heads with the Hermes of Praxiteles, or the type of the Aphrodite of

Cnidus, and the difference will at once be seen. This lack of idealism is due in large measure to the characteristic described by Daniel as discrimination of character without portraiture. This discrimination of character, while thoroughly consistent in each head and well suited to it, is at the same time so general in its spirit that each head might as well be that of a mortal as of a god. This trait has been noticed before: Frazer (*Paus.* Vol. IV, p. 375) speaks of the head of Demeter as that of any lady; Farnell (*Cults of the Greek States*, II, p. 548) says of the Artemis "it impresses us rather as the face of a healthy girl, joyous and eager, than as the face of a goddess." Daniel too seems to feel this, for we find (p. 46), "Artemis has the form and fashion of a young girl," "Demeter, a matron and carrying the burden of many legends." There is lacking the spirit of the fifth and fourth centuries, which enables us, although there may exist differences of opinion as to which god is represented (as for example in the Parthenon frieze), nevertheless to recognize a god as such; and no one would take the Hermes of Praxiteles for an ordinary Greek youth, or the type of the head of the Cnidian Aphrodite for that of a young woman of the time. The idealizing tendency is still too strong.

Since, then, we find that the works of Damophon express a feeling which, instead of being more severe and religious than that of most works of the fourth century, is really less so, we shall have some difficulty in explaining why, if he lived in the fourth century, he was chosen to make so many cult-statues, which should of course be preëminently religious. At Megalopolis, besides the works of Damophon, there were statues by Polyclitus the younger (*Paus.* VIII, 31, 4), and by Cephisodotus and Xenophon (*Paus.* VIII, 30, 10), all of whom flourished at the time of the founding of Megalopolis. Polyclitus was trained in the traditions of the fifth century school of Polyclitus the elder, while Cephisodotus belonged to the conservatives and made only slight deviations from the older and standard types (Murray, *Greek Sculpture*, II, p. 244, quoted by Frazer, *Paus.* Vol. IV, p. 327). Xenophon is known chiefly

in connection with Cephisodotus (Paus. VIII, 30, 10; IX, 16, 1) and was in all probability in sympathy with his tendencies. Therefore to the Megalopolitans, who had among them the works of these conservative sculptors and who must have been thoroughly accustomed to a comparatively severe style, the statues of Damophon would have been likely to appear lacking in religious feeling. If we assign these sculptures to the fourth century, we must account for the selection of Damophon by the Megalopolitans on the ground of necessity or of choice. To say that there were no more sculptors who preserved the religious spirit, is, of course, absurd. If the people of Megalopolis needed more statues to decorate their temples, they might have had some works of Praxiteles, or of Scopas (who worked at Tegea near by), or, if they could not afford works by the greatest sculptors of the day, they might at least have had statues by pupils who maintained the traditions of these great men. The many works of high merit which, although they cannot be definitely attributed to any great sculptors, are at least based on their style, is a sufficient proof that at the middle or end of the fourth century there would have been no difficulty in procuring works of those who were the legitimate successors of Cephisodotus, Xenophon, and Polyclitus, or of Scopas and Praxiteles.

If we accept the alternative that the Megalopolitans preferred works executed in a spirit like that of Damophon, rather than like the spirit of their time, we shall have difficulty in finding precedents for such a procedure. It is a well-known tendency of religious conservatism to retain a cult-type long after it has become antiquated as a phase in the development of art, and it is hardly conceivable that the people to whom the statues by Cephisodotus, Xenophon, and Polyclitus were familiar and sanctified by association would view with favor the tendencies of Damophon. But by the time of the destruction and rebuilding of the city several generations had passed. Men were different in spirit from the men of earlier times and familiar with the development of new tendencies in art,

and to them the work of Damophon would not appear erratic and full of innovations.

Further, the "baroque element" is an excellent example of the restless striving for variety so characteristic of the Hellenistic time. I quite agree with Daniel that "just that sort of thing had not been done before" and that the sculptor was probably inventing as he worked; but it was a search for something new, something different, in the period after art had attained its highest possible development in one direction. In the Hellenistic period we find it in the head of Asclepius (cf. Wolters, *Athen. Mitth.* 1892, pp. 12 ff., Taf. IV) which is the nearest parallel to the Anytus of any of the heads (especially characteristic are the great breadth and height of cheek), and the Poseidon from Melos (*B.C.H.* 1889, pp. 498 ff., Pl. III), assigned by Collignon to the second century, a little before the renaissance period (cf. Pliny, *H.N.* XXXIV, 51), and called one of the few works representing the last efforts of Hellenism in its own country. The tendency runs wild in the Pergamene sculptures, which exemplify both the outer expression (baroque) and inner feeling (pathetic) carried to the greatest extreme.

There are certain interesting resemblances between Damophon and the second Pergamene period. Farnell (*J.H.S.* 1886, p. 266) speaks of a lack of vivid characterization and spirituality in the Pergamene sculptures, and these traits we have already seen in Damophon. In the analysis of Pergamene characteristics we find that they have, in common with Damophon's work, the high oval contour of the face, the emphasis on flesh rather than on bone structure, the full short lips¹ (Farnell, *Cults of the Greek States*, II, pp. 547-548; and *J.H.S.* 1890, p. 183), but we do not find in Damophon such exaggeration of line, expression, and composition. The reason for this difference may, I think, be found in the fact that Damophon was a Greek working in Greece, and while he may well have been

¹ A good example of this is a woman's head in Berlin (Collignon, *Hist. de la Sc. gr.* II, Fig. 249) very like that of Artemis in the modelling of the face and the shape of the mouth.

able to see the works at Pergamon (among them the great altar), he was able still more easily to see the works of the great Greek sculptors of the best period and to keep in constant touch with them. We know that he was at Olympia, and we know what he probably saw there, and, further, that he worked on the Zeus of Phidias.

An illustration of Damophon's striving for variety is embodied in his feeling for texture. Take first the hair. As pointed out by Daniel, it would be difficult to find hair represented in three more varied ways than the heads show. That of Demeter, in soft masses, recalls the head from the Acropolis belonging to the fourth century and connected by some with Scopas (Collignon, *Hist. de la Sc. gr.* II, Fig. 125). It is as simple a treatment as possible. The hair of Artemis is elaborate to a high degree, yet is not overdone. Furtwängler says this style of hair does not appear before Praxiteles, and Percy Gardner evidently agrees with him, as he compares a head from Sunium with such hair (*J.H.S.* 1895, Pl. VI, which he dates, p. 188, soon after 400 B.C.) to one of the figures on the Mantinean relief. After Praxiteles it became a common style for young people, both mortals and goddesses,¹ and occurs frequently on coins (cf. Head, *Guide*, Pl. 46, 25, of Arsinoë Philadelphus, 281 B.C.), becoming more elaborate and broken into little parts as time progressed (Furtwängler, *Beschreibung der Glyptothek*, 211). This arrangement was much in vogue among the young girls of Tanagra and it is of unusual interest that we find the same style of hair on a little statuette of Artemis from Tanagra (Furtwängler, *Coll. Sabouroff*, Pls. CXXV and CXXVI), a unique representation of the goddess among the Tanagra figurines.² Taken in connection with Damophon, it is of

¹ Cf. Furtwängler, *Collection Sabouroff*, text to Pls. CXXV and CXXVI; also Mitchell, *History of Greek Sculpture*, p. 728, note 1209, for further references.

² Furtwängler has shown the attitude of the goddess (leaning with one arm on a column) to be like that of a marble statuette from Cyprus (Farnell, *Cults of the Greek States*, II, Pl. XXX, a), which he says is an original work of the school of Praxiteles and Scopas, and which preserves the dignity of the goddess in face and costume.

importance as showing that the conception of Artemis was no longer that of a goddess, for the statuette shows no attempt at dignity; it is more like a girl ready for the chase. Certain characteristics correspond almost exactly to the description of Artemis given by Pausanias. We find the nebris, the quiver, the hunting dog (standing in the statuette), and we may naturally infer that the Artemis of Damophon wore the short garment so common in the later representations of Artemis. Beyond this the resemblance need not be pressed, but since the spirit in which this little figure is conceived is not far from that of Damophon, it is interesting to find a technical resemblance as well.

After this long digression it is time to return to the subject of feeling for texture. The hair of Anytus can be less easily paralleled.¹ It would almost seem in this case as if the artist were impressed by the crispness and fresh look of his clay model and made the daring experiment of translating it into marble.

The drapery has been an endless source of trouble to those who have attempted to date the sculptures, and it is one of the strongest reasons given by Collignon for putting them as late as the second century. Aside from the fact that it is never safe for us to say that the Greeks would or would not have done such and such a thing, it has been shown by Daniel that the subjects on the robe may all be traced back to the fourth century. The animal procession goes back as far as the Mycenaean period.² But the frequent recurrence of these same subjects on later works shows that they did not die out in the fourth century. As for the composition of the bands of decoration, their avoidance of overcrowding, their good balance and sense of proportion, I must confess that, if dated in the second century, they are far superior to what one would have expected.

¹ Farnell (*Cults*, II, pp. 547-548) suggests one of the giants on the Pergamene altar.

² See Cook, 'Animal Worship in the Mycenaean Age,' *J.H.S.* 1894, pp. 81-169.

Comparison has been made with a relief from Thermopylae (Cavvadias, *Γλυπτὰ τοῦ Ἑθνικοῦ Μουσείου*, 221, 222 ; Fig. 6 in Daniel's article) and the well-known Munich relief with the marriage of Poseidon and Amphitrite (Furtwängler, *Glyptothek*, 239). If the Lycosura designs are purer and more orderly than these, it may be partly due to Damophon's taste and sense of fitness, which save him from falling into the excesses shown in much Hellenistic work. The question as to whether he avoids the more glaring vices of that period because he antedates it or because he was a better artist than others has already been raised. The drapery — to whatever period we may assign it — is unparalleled in Greek sculpture known to us, and yet it seems strange that no one else should have done such an obvious thing as to transfer into stone the embroidered robe with which it was customary to drape many statues.¹ This was a very natural thing for Damophon, with his skill in chryselephantine work, to attempt.

A second reason why such an innovation would appeal to Damophon is because it gave him another opportunity or test for his skill in expressing his feeling for texture. The possibilities in representation of drapery had been exhausted as far as regards difference in plain texture, transparency, or even the use of it as an accessory; and the introduction of relief on the drapery was something new, at least in marble, as far as we can judge from remains. Probably the reason why such work did not become more general was because it needed an artist of marked ability to do it successfully.²

Such a man was the brilliant and erratic Damophon, far surpassing his contemporaries in good taste and in technical skill. The sculptures are the work of a virtuoso who shows his facility in many directions, but who at times is extremely careless

¹ On the draping of statues see Frazer, *Paus.* Vol. II, pp. 574 ff. *Ξόανα*, bronze statues, and even the acrolithic statue of Ilithyia by Damophon at Aegium (Paus. VIII, 23, 5) were clad in real garments. Compare also vase-paintings.

² The stiff decorations on the corslets of the Roman emperors, the embroidered strip on the archaic Athena in Dresden, and the robe of Hekate (Harrison, *Ancient Athens*, p. 381, Fig. 17) can hardly be called drapery.

about the finish of details. No one will deny that they are the works of a man of ability and of a high order of talent, but who lacks just that touch of genius which would make him really great and of far-reaching influence.

There must be added here an argument from probability which taken alone would be dangerous, but when taken in connection with other evidence only serves to strengthen what has already been said. The sculptors who are not of highest rank, but who belong in the general current of the fourth century, might be omitted by Pliny, but it would seem strange that if Damophon (who was not in the general current) lived at that time, there is no mention of him in Pliny or in any of Pliny's sources, and no evidence of a school based on his style. On the other hand, if he belongs in the scorned Dark Ages of the Hellenistic period, of the art history of which we know little from literature, the omission of his name is not strange. The Aphrodite of Melos, the Poseidon, the Asclepius, and the Nike of Samothrace show that, in spite of this lack of information, there were many good sculptors during that period.

If Damophon is assigned to the second century B.C., he not only falls in with the spirit of the time, but he is among good sculptors, and there is thus no difficulty, or disgrace to him, in our acceptance of this date, to which the evidence, taken as a whole, clearly points.

IDA CARLETON THALLON.

March, 1905.

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WESTERN RESERVE UNIVERSITY,
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ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

HAROLD N. FOWLER, *Editor*
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GENERAL AND MISCELLANEOUS

ANTIQUITIES AND MINIATURES AT VARIOUS PLACES. — In *R. Arch.* VII, 1906, pp. 349–355 (2 figs.), S. REINACH gives brief descriptions of objects of interest, chiefly manuscripts, in Cassel (an Italian codex of the *Triumphs* of Petrarch, a *Book of Hours* with Flemish miniatures of the sixteenth century, and several other manuscripts and paintings), Göttingen (the *Sacramentarium* from Fulda), Gotha (*Hours* with miniatures of the style of Malouel, some other miniatures, a marble Victory, a child holding a hare, also marble, a marble torso of a youth, a bronze horseman, a bronze bit, some engraved gems, and a very rich collection of coins, with library), Weimar (in Goethe's house, interesting ancient bronzes, early Italian paintings, a French ivory carving, etc.; in the Ducal palace, a marble bust of Artemis and one recalling the Demeter of Cnidus, heads from cartoons by Raphael and a fragment of a fresco by him, a St. Hercules by Perugino, a collection of drawings), Altenburg (paintings and a fine collection of unpublished vases), and Brussels (the Museum, which is growing rich in original works of ancient art and contains a fine collection of casts; miniatures at the Bibliothèque de Bourgogne, where the frontispiece of the *Histoires de Hainaut* is probably by Rogier van der Weyden).

CONSTANTINOPLE. — **Unpublished Hittite Inscriptions.** — In *S. Bibl. Arch.* XXVIII, March, 1906, pp. 91–95 (3 pls.), A. H. SAYCE publishes three new Hittite inscriptions from the Museum in Constantinople with attempted transliterations and translations.

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after July 1, 1906.

For an explanation of the abbreviations, see pp. 135, 136.

PANTICAPAEUM (KERTSCH). — **Metrical Inscriptions.** — In *Mélanges Nicole* (Geneva, 1905), pp. 301–311, B. LATYSCHEW publishes five metrical Greek epitaphs from Panticapaeum, two of which are in iambic trimeters.

PHILIPPOLIS. — **Excavation of a Tumulus.** — In *C. R. Acad. Insc.* 1906, pp. 57–59 (fig.), is a letter from the director of the museum at Plovdiv (Philippopolis), Mr. DIAKOWITCH, describing a tumulus recently excavated by him. The tomb, built of brick, measured 2.60 m. by 1.25 m. It was covered with slabs. In it were numerous objects, chiefly of metal, the most striking of which is an iron helmet (or mask) with a circlet of silver about the hair. Apparently incineration was accomplished within the tomb.

PARIS. — **The Société Française de Paléologie.** — The Société française de paléologie (Paris, 6, Place du Palais-Bourbon) has been formed with M. Dujardin-Beaumetz as honorary president. Its purpose is to consolidate the students of all the sciences pertaining to ancient civilization, with a view to enabling persons who cannot readily come to Paris to have their investigations done for them in the libraries and museums of the metropolis. The Society will publish a Bulletin, will organize conferences and expositions in Paris and the provinces, will have a “dépôt d’archives” at its Paris seat, and will publish twice a year a list of its members indicating the subjects which they are studying. (*Chron. d. Arts*, February 24, 1906, p. 58.)

TWO PERIODICALS COMBINED. — With the number for January, 1906, *The American Antiquarian* was combined with *Biblia* under the title *American Antiquarian and Oriental Journal*. Subscriptions should be sent to Rev. S. D. Peet, 438, East 57th St., Chicago, Ill. Exchanges, books for review, and matters relating to the Oriental department should be sent to Dr. Charles H. S. Davis, Meriden, Conn.

NECROLOGY. — **Theodor Bierfreund.** — The historian of art, Theodor Bierfreund, died at Copenhagen, May 16, 1906, at the age of fifty-one years. Among his works are a book on Rembrandt and two volumes of an unfinished work on Florence. (*Chron. d. Arts*, June 16, 1906.)

Cesare de Cara. — December 27, 1905, at Rome, occurred the death of Rev. Cesare de Cara, S. J., who was born at Reggio in Calabria, November 13, 1835. He became a Jesuit in 1851. Since 1881 he was editor of the *Civiltà Cattolica*. Among his archaeological and historical works, the best known are probably *Gli Hyksos* (1889) and *Gli Eteoi Pelasgi*, 3 vols. (1894, 1902). He was an indefatigable and conscientious worker. (*S. R., R. Arch.* VII, 1906, p. 343.)

Wilhelm von Christ. — In *Athen*. February 24, 1906, the death of Wilhelm von Christ is announced. He was born in 1831, at Geisenheim, studied at Berlin and Munich, and was, from 1860, professor at the University at Munich. His work was chiefly in the field of Greek literature, but he published also some treatises on archaeological subjects.

Charles Ephrussi. — The director of the *Gazette des Beaux-Arts*, Charles Ephrussi, died at Paris in October, 1905. He was born at Odessa and educated at Vienna, but came to Paris when still very young. His first essay, on the ‘Maitre au Caducée,’ appeared in the *Gazette* in 1876. In 1885 he became one of the owners of the *Gazette*, and undertook the direction of it

in 1894. His love and appreciation of Greek antiquity were remarkable. (S. R., *R. Arch.* VI, 1905, p. 463.)

E. Gerspach.—E. Gerspach, known especially as a writer on mosaics, tapestries, and ceramics, was born at Thann, in 1833. His death is reported in *Chron. d. Arts*, April 14, 1906.

Hans Graeven.—The death, at the age of thirty-five, of Hans Graeven, curator of the museum at Trier, occurred November 4, 1905. He was known as a writer of importance on the history of mediaeval art. (*Chron. d. Arts*, November 25, 1905; *Arch. Anz.* 1905, p. 182.)

Jules Helbig.—The painter and historian of art, Jules Helbig, died February 15, 1906, at Liège, where he was born March 8, 1821. He was director of the *Revue de l'art chrétien* and author of numerous essays on mediaeval and later art. (*Chron. d. Arts*, April 7, 1906.)

Eduard Hiss.—Eduard Hiss, the author of several works on Holbein, died at Bâle, August 24, 1905. He was born at Bâle, September 12, 1820. (*Chron. d. Arts*, December 2, 1905.)

Émile Molinier.—Émile Molinier, "conservateur honoraire" of the Museum of the Louvre, author of numerous well-known works on Italian art, died at Paris, May 6, 1906, in his fiftieth year. (*Chron. d. Arts*, May 12, 1906.)

Édouard Piette.—Louis Édouard Stanislas Piette was born at Aubigny (Ardennes), March 11, 1827, and died June 5, 1906, at Rumigny (Ardennes). He was a magistrate, an officer of public instruction, and a member of numerous archaeological and anthropological societies. His many essays, chiefly on the prehistoric archaeology of France, appeared for the most part in *l'Anthropologie* and other periodicals. His largest works are *L'art pendant l'âge de renne*, 1900, and (with Sacaze) *Les tertres funéraires, d'Avezac-Prat*, 1899.

Pierre Henri Bernhard Prost.—Pierre Henri Bernhard Prost was born at Clairvaux, July 25, 1849, and died at Paris, December 8, 1905. He was inspector-general of archives and libraries and the author of numerous writings on archives and the history of art, chiefly of the Middle Ages. (*Chron. d. Arts*, December 16, 1905.)

Charles Schmid.—The publisher Charles Schmid, who was also an important writer on art and the history of art, died at Paris, April 11, 1906, at the age of thirty-five years. (*Chron. d. Arts*, April 21, 1906.)

EGYPT

ABYDOS, ESNEH, KOSTAMNEH.—Garstang's Excavations.—Mr. Garstang has written from Abydos that on the concession that he has there received he finds work enough to occupy him for four or five years, and he hopes effectively to clear the site which many previous explorers have reported as "exhausted," only to find that their successors gleaned from it a richer crop than before. He has obtained many objects of Iyxsos times at Esneh; and from the scarabs and other small antiquities there discovered he hopes to be able to put the chronology of a much-vexed period on a satisfactory footing. At Kostamneh, in Nubia, he discovered an entire necropolis as it was left by its last users, and from this he proposes to throw fresh light upon the origin of the predynastic civilization. In particular he

seeks to show the original birthplace of the black-lined pottery sometimes called predynastic, and to correct the system of so-called "sequence-dates" in several important particulars. (*Athen.* June 2, 1906.)

THE FAYUM.—**Clay Sealings.**—In *J.H.S.* XXVI, 1906, pp. 32-45 (84 figs.), J. G. MILNE publishes a list of one hundred devices from sealings found in the Fayum by Messrs. Grenfell and Hunt, in 1895-96. They were stamped on the sealing of Nile mud with the signets of the merchants, by whom the jars, boxes, or other packages were shipped, and so give an indication of the tastes and ideas of a large middle class of the population in the second century after Christ. The same preference for religious subjects, chiefly Egyptian, is shown, as in the specifications of the signets of witnesses to wills found among the Oxyrhynchus papyri from the same century. The Fayum types closely resemble Alexandrian coin types of this period; they include some Greek subjects; the Alexandrian triad, Sarapis, Isis, Harpocrates, is executed in Greek style, while Horus is more Egyptian; there are frequent traces of Gnostic ideas; occasionally the device, by a local deity or name, indicates the home of the owner.

EL-HOSH.—**Inscriptions in the Quarries.**—In *S. Bibl. Arch.* XXVIII, 1906, January, pp. 17-26 (3 pls.), G. LEGRAIN publishes a collection of curious inscriptions in the quarries of El-Hosh in Upper Egypt. At least seventy-seven signs are found in these inscriptions; among them are Greek letters, so that they cannot be very ancient. The common opinion has been that they are stone cutter's marks which have no connection with any language, but Legrain thinks they are too elaborate for this, and suggests that these are relics of an unknown language.

HERMUPOLIS MAGNA.—**The Italian Excavations.**—During the months of March, April, and May, 1905, the Italian archaeologists continued their work at Hermupolis Magna (Ashmunên). Excavation was carried on in various parts of the ancient city, especially in a group of houses in the centre of the town and on the slopes east and east-southeast of Kom-el-Qassum. Many papyrus fragments were found, but none of literary importance; also architectural and inscribed fragments, vases, and coins. (G. BRONDI, *Rend. Acc. Lincei*, 1905, pp. 282-289.)

MAHEMDIAH.—**A Monastery and an Inscription.**—In *C. R. Acad. Insc.* 1905 pp. 602-611, (fig.), R. CAGNAT publishes, with notes, a letter from M. CLÉDAT, in which the remains of a large Byzantine building at Mahemdiah, near the ancient Pelusium, are described. The site is probably that of the monastery of Casios, which was previously occupied by the temple of Jupiter Casius. An inscription is published, which probably came from Pelusium. It is a Greek dedication mentioning the gift, in honor of Augustus and members of his family, to some god of a throne and an altar, under the government of C. Turranius, Prefect of Egypt. The date is January, 4 B.C.

SAKKARA.—**A Representation of the Manufacture of Seals.**—In *S. Bibl. Arch.* XXVII, 1905, p. 286 (1 pl.), P. E. NEWBERRY discusses a sign from the tomb of Thy, representing the drilling of a cylinder-seal bearing the inscription "Drilling a cylinder-seal by the seal-maker." On the following page SPIEGELBERG shows that the word *Khetemy* means "seal-maker."

SINAI.—**Temple and Sculptures.**—In *Harper's Monthly Magazine*,

February, 1906, pp. 440-447 (9 figs.), W. M. FLINDERS PETRIE describes his recent discoveries among the turquoise mines of the Wady Maghareh in the Sinaitic peninsula. The sculptures of the third, fourth, and later dynasties have been removed to the Cairo Museum. The temple of Serabit el Khadem was built to propitiate the goddess of the place, and her Semitic cult was adopted by the Egyptian miners and their employers. This is proved by the chambers for sleeping in the temples, the lavers for ablutions, the arrangements for sacrifices, and the commemorative pillars (bethels). Capitals of pillars show that the goddess was identified with Hathor. The head of a statuette found here is the first authentic portrait of Queen Thyi, wife of Amenhotep IV. (See *Eg. Ex. Fund, Archaeological Report*, 1904-1905, pp. 10-12; pl.)

THEBES.—**Tomb of Se-ptah.**—In *S. Bibl. Arch.* XXVIII, March, 1906, p. 96 (2 pls.), E. N. AYRTON reports the discovery of the tomb of Se-ptah in the valley of the tombs of the kings at Thebes. The tomb has been opened by early plunderers and the water has destroyed the stucco and inscriptions. The roof has fallen in in places, and the tomb-chamber has not yet been reached.

UPPER EGYPT.—**A Carved Slate.**—In *S. Bibl. Arch.* XXVIII, February, p. 87 (1 pl.), F. LEGGE describes a fragment of carved slate said to have come from Upper Egypt, representing two dogs supporting a disk in heraldic fashion. It is suggested that it may be a totem of some early tribe of invaders.

WADY HALFA.—**Objects found in a Temple.**—In *S. Bibl. Arch.* XXVIII, March, 1906, pp. 118-119 (1 pl.), P. SCOTT MONCRIEFF reports a number of objects found in a temple of the eighteenth dynasty near Wady Halfa.

TEL EL YEHUDIYEH.—**The Ancient Hebrew Temple of Onias.**—In the *Scientific American*, May 19, 1906, is a summary of W. M. FLINDERS PETRIE'S account of the discovery of the Hebrew temple at Tel el Yehudiyeh, about eighteen miles from Cairo. The ancient name of the town was Leontopolis. The temple was built by the high priest Onias IV when the Jews fled to Egypt on account of the persecution of Antiochus. The temple was half the size of Solomon's temple at Jerusalem. The inner court was 64 feet long by 24 feet wide, the outer court 45 feet by 32 feet. The architecture was Corinthian, with Syrian features. Many fragments of pottery and other remains of an extensive settlement were found.

ASSYRIA AND BABYLONIA

ASSHUR.—**The German Excavations.**—At Asshur the German expedition headed by Andrae has discovered an archaic statue of grayish black stone. The head, hands, and feet are lacking. The clothing is a thin garment, closely wrapped about the body. Part of the head is preserved, and does not show the conventional curls usual in Assyrian art, but many locks. A black marble bead, 4 cm. by 1½ cm., bears an inscription stating that Salmanassar brought it from the temple of the deity Šēr of Melaha, the residence of the Haza'el of the land of Damascus. (*Berl. Phil. W.* January 20, 1906, from *Mitt. d. Deutschen Orient-Gesellschaft*, 29.) A brief comprehensive account of the excavations at Asshur from September, 1903, to the

end of February, 1905, is given by D. D. LUCKENBILL, from the *Mitt. d. Deutschen Orient-Gesellschaft*, in *Rec. Past.* V, 1906, pp. 15-24 (7 figs.). *Ibid.* pp. 86-89 (3 figs.), is a further account, derived from the same source. A brief summary of the results of the excavations during the last year is given by J. M. PRICE in the *Biblical World*, January, 1906, p. 73.

BABYLON.—**The Canal Arachtu.**—The canal Arachtu, in Babylon, has been found by the German excavators under Koldewey. The peculiar form of bricks used here will aid in identifying other walls as the work of Nabopolassar. (*Berl. Phil. W.* January 20, 1906, from *Mitt. d. Deutschen Orient-Gesellschaft*, 29, cf. *Nation*, February 1, 1906.) In the *Biblical World*, January, 1906, p. 73, J. M. PRICE gives a brief summary of the results of the excavations.

SUSA.—**The French Excavations.**—In *C. R. Acad. Insc.* 1906, pp. 115 and 197ff., are extracts from letters of M. DE MORGAN, in which he announces the discovery at Susa of numerous inscriptions, some of the Anzani epoch, others of the times of the patesis, several statues, more or less fragmentary, but interesting and important, a number of reliefs, and several other objects. About 1500 m. northwest of Susa the ruins of a Sassanide city built of brick were examined. Below these ruins prehistoric pottery was found, which leads to the belief that this *tell* and several others in the neighborhood of Susa are tombs.

SYRIA AND PALESTINE

RESEARCHES IN PALESTINE.—In *Rec. Past.* V, 1906, pp. 39-59 (7 figs.), LLEWELLYN L. HENSON gives a general account, compiled from various publications, of recent archaeological work in Palestine. *Ibid.* pp. 63 f., THEODORE F. WRIGHT records the recent work of the Pal. Ex. Fund, and publishes brief notices of the late General Sir Charles W. Wilson, until his death chairman of the Executive Committee of the Fund, and of his successor in that office, Colonel Sir Charles M. Watson.

CHOUEIFAT.—**The Triad of Heliopolis.**—In *C. R. Acad. Insc.* 1906, pp. 97-104 (fig.), L. JALABERT publishes an inscription found at Choueifat, a Druse village south of Beirut. It reads, as restored: *I(ovi) [O(ptimo)] M(aximo) H(eliopolitano) V(eneri) M(ercurio) | conservatori | bus C. V(al(erius)) pro | salute Iu(liae) Bur|rianæ uxoris | suæ v. l. a. s.* Other dedications to this triad are briefly discussed. The Jupiter and Venus are recognized as Hadad and Atargatis. The Mercury is perhaps the Roman god.

GALILEE.—**Synagogues of Roman Times.**—The ruins of eleven synagogues in Galilee have been examined by Messrs. Kohl, Watzinger, and Hiller under the auspices of the German Orient-Gesellschaft. They all have a central nave with a colonnade on three sides. Some of the ornaments are interesting. (*Berl. Phil. W.* January 20, 1906, from *Mitt. d. Deutschen Orient-Gesellschaft*, 29.)

GEZER.—**An Egyptian Statuette.**—In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, April, pp. 121-122, F. L. GRIFFITH gives a transcription and translation of an inscription on a little Egyptian statuette described in *Quarterly Statement*, October, 1905, p. 317. The name Heqab which occurs can scarcely be later than the twelfth dynasty. Along with other

objects found in the burial cave it proves that as early as the twelfth dynasty there was an Egyptian colony settled at Gezer.

Three Ossuary Inscriptions.—In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, April, pp. 123-124, R. A. S. MACALISTER describes three Hebrew inscriptions on Maccabean tombs opened just before the close of the excavations at Gezer. They bear the names Qushqush, Shaaw, and Eleazar.

MADEBA.—**A Nabataean Inscription.**—In *R. Arch.* VII, 1906, pp. 415-422, CH. CLERMONT-GANNEAU publishes a Nabataean inscription, discovered at Madeba and now in the Louvre. The text is identical with that in the Vatican (*C. I. Sem.* II, 196). The monument was erected in 37 A.D. In 36 A.D. a war broke out between Herodes Antipas and his father-in-law, the Nabataean King Aretas IV Philopatris, the Haritat of this inscription. Perhaps the two generals, named Itaibel, in whose memory the inscription was cut, lost their lives in this war.

PALMYRA.—**Plan and History.**—The plan of walls, streets, and public buildings in Palmyra was explained and illustrated by O. PUCHSTEIN at the January meeting of the Berlin Arch. Society. The first mention of the city in classical authors is in the first century B.C. It was rebuilt, with some regard for earlier structures but largely on the conventional Graeco-Roman plan, under Hadrian, from whose time the more important extant remains date; after the destruction by Aurelian, Diocletian established a military camp here; a basilica testifies to a Christian period; and the great temple of Bel, founded by Tiberius, was made into a fortress by the Arabs. The modern village keeps the name Tudmur. An abundant but slightly sulphurous spring explains the existence of such a city in the desert. (*Arch. Anz.* 1906, pp. 42-44.)

PETRA.—**Discovery of a Third High-place.**—In the *Biblical World*, 1906, May, pp. 385-390, F. E. HOSKINS describes the discovery in November, 1905, by P. V. N. MYERS and himself of a third high-place at Petra in addition to the two already known. On the top of the peak called el-Khibzy, above the "Corinthian Tomb" and "Urn Tomb," a rock-hewn sanctuary was discovered, approached by at least four colossal stairways cut in the rocks. This consists of a court hewn in the solid rock around a pan altar, and near this pools for lustration. In size and in preservation this high-place compares favorably with the two already known.

ASIA MINOR

APHRODISIAS.—**The Baths and the Temple.**—In *C. R. Acad. Insc.* 1906, pp. 158-184 (4 pls.; 6 figs.), G. MENDEL describes the excavations at Aphrodisias, begun by P. Gaudin (*Am. J. Arch.* 1905, p. 344), and continued by Mendel and Replat. The excavations of 1905 were chiefly in the baths. The principal entrance, a high arch, was carefully studied, and the arrangement of the eastern court determined. The dedicatory inscription fixes the date of the eastern portico in the time of Hadrian. This seems to be the date of the temple also. The *aleipterion* of the baths was partially excavated, and several statues and fragments of sculpture of Roman date were found, among them two heads, probably of Aphrodite. The architecture was Corinthian, with rich ornamentation, including

brackets adorned with heads in high relief. At the temple, excavations proved that the building had eight by thirteen (not, as Texier said, fifteen)



FIGURE 1.—HEAD OF APHRODITE FROM
APHRODISIAS.

columns, and did not have two rows of columns at the eastern end. The order is Ionic. The dimensions of the temple, measured to the axes of the columns, are 18.353 m. by 30.98 m. The frieze was decorated with garlands borne by small figures of Eros and a draped woman. The basilica that was built upon the foundations of the temple was of "Hellenistic" type. About the temple was a paved area, and a Corinthian portico extended round the northern, western, and southern sides. At the east was a broad esplanade, before which was a richly adorned wall, with fourteen niches, and in the middle a great entrance. Two smaller entrances were at the ends of the wall.

BITHYNIA.—**Two Inscriptions.**—In *Athen. Mith.* XXX, 1905, pp. 412–413, C. FREDRICH publishes the inscription from a relief dedicated to Asclepius, from Brusa ('Αγαθὴ τύχη | τῷ θεῷ κατὰ ἐπιταγὴν Ἀπόλλωνος), and an epi-

taph of the fourth century after Christ, from Nicaea, in which the φυλή Ἀθηλαυή is mentioned.

BRUSA, KONIA, AND OTHER PLACES.—**Inscriptions.**—In *Athen. Mith.* XXX, 1905, pp. 323–330 (fig.), TH. WIEGAND publishes eight inscriptions from Asia Minor. One, of the second century after Christ, from Brusa, mentions the Daguteni, another from Brusa, of the same period, contains the word σεβαστοφάντης (*flamen Augusti*). A Latin honorary dedication (*Claudiae Eupatrae*; cf. *C.I.L.* III, Suppl. 14399 b) in Konia mentions the *tribus Hadriana Herculanā*. A Greek inscription mentions the φυλή Ἀθηνῶς II[ολιάδος?]. A second Latin inscription mentions the *princeps coloniae* M. Ulpius Pomponius Superstes and his father as *sacerdotes Augusti* (*Augustorum?*) *facti*. From Uschak, near Smyrna, comes an inscription in memory of Glyconis, who died, at the age of four years, on the fourth of Daisios, 300 A.D. Notes on inscriptions from Pericharaxis, Cyzicus, Poimananenon, Demirkapu, and Madytos are given, and a votive relief with inscription Γλαυκίας Ἀπόλλωνι Κεατεανῷ εὐχὴν is published (see *Athen. Mith.* 1904, pp. 254 ff.). A fragmentary funerary inscription from Sagilar on Alazam-Dagh and a late metrical epitaph in Brusa close the article.

CALYMNUS.—**Bronze Copy of the "Spinario."**—In *B. Soc. Ant.*

Fr. 1905, pp. 299-302 (fig.), A. HÉRON DE VILLEFOSSE publishes a small bronze (height 0.055 m.) from Calymnus, acquired by the Louvre. It is a rude, late copy of the figure of a boy pulling a thorn from his foot. Other copies are mentioned. This one was the top of a lamp.

COS.—**The Ancient Sanatorium.**—In the *Illustrated London News*, March 10, 1906, is a short illustrated article by R. CATON, giving a description of the sanctuary of Asclepius at Cos as made known by the recent excavations of Dr. R. Herzog. (See *Am. J. Arch.* 1905, p. 345.)

EPHESUS.—**Excavations in 1904.**—In *Jh. Oesterr. Arch. I. VIII*, 1905, Beiblatt, cols. 61-80 (3 figs.), R. HEBERDEY reports the results of the excavations carried on at Ephesus in 1904. The library of Polemaeanus (cf. *Am. J. Arch.* 1905, p. 102) was almost completely excavated and its character established by inscriptions. It had within two stories for books, supported by rows of columns. Under a niche at the back was a well-preserved sarcophagus. The building was used for some other purpose and altered at a later time. At the beginning of a side street somewhat east of the library were remains of a propylon erected in the second century after Christ. Here a rectangular pedestal was found, on which was an inscription that recorded the pulling down of a statue of Artemis and the setting up of a cross. Remains of two temple-like structures on high bases, perhaps monuments of victories, were found. One of these was at a late period connected with a water supply. On the other two long Latin edicts of the emperors Valentinian, Valens, and Gratian (the second also in Greek), for the benefit of the province of Asia and especially of Ephesus, were engraved. Several inscriptions throw light upon the organization of the association of Curetes. The double church in the northern part of the city was investigated, and inscriptional evidence was found to show that its peculiar form goes back at least to Justinian's time. The church was dedicated to the Παγαία ἑνδοξος θεοτόκος καὶ ἀειπάρθενος Μαρία and is undoubtedly the place where the ecumenical council of 431 A.D. was held. In *Rec. Past.* V, 1906, pp. 111-116 (4 figs.), JOHN EASTER gives a brief description of some of the ruins of Ephesus.

Reliefs of Roman Date.—A new exhibition arrangement of the objects from Ephesus at Vienna is occasioned by the addition of some slabs in relief from a colossal monument, perhaps erected in honor of Marcus Aurelius's Parthian campaign of 161-165 A.D. In style they seem to have been designed to rival the 'giant' sculptures of Pergamon. (*Arch. Anz.* 1905, p. 170.)

The Discoveries at Ephesus and their Results.—A slight sketch of the history of Ephesus as it is connected with changes in the landscape, beginning with the conquest of the native Carians by Ionians, and the use made of recorded distances in identifying sites and buildings, was given at the November (1905) meeting of the Berlin Archaeological Society, by E. PETERSEN, on the basis of O. BENNDORF's recent introductory publication of the excavations on the site; and a letter was read from V. GROOTE, calling attention to the discovery of a still earlier Artemisium without columns, beneath the so-called 'old' one, and the confirmation that it gives to the origin of the Ionic style in this very temple. (*Arch. Anz.* 1905, p. 170.)

KOLOPHON NOVA (NOTIUM).—**Discoveries, chiefly Inscriptions.**—In *Jh. Oesterr. Arch. I. VIII*, 1905, pp. 155-173 (10 figs.; fac-

similes), TH. MACRIDY gives the results of excavations carried on at Notium in 1904 for the sake of obtaining building materials. The plan of the Byzantine church was determined, parts of an ambo, several decorated stones, an ancient stone chair, apparently from the Greek theatre, and several inscriptions were found. One inscription gives a date (1060 A.D.), before which the church must have been built. Thirteen ancient inscriptions also came to light. No. 1 is a decree — probably of the senate and people of Notium — for the establishment of games and sacrifices in honor of a certain Athenaeus. The *ἀγών* was to take place in the *Ὀμήρειον*, which was probably a school, and is identified with a rectangular building previously known. This, the earliest inscription found, seems to date from the middle of the second century B.C. Nos. 2-6 are similar to seven previously known inscriptions, and relate to delegations sent by various cities to the sanctuary of Claros. No. 7 is a list of persons who furnished wine to the people at an assembly or festival. No. 8 gives a name, *Bucia C. I. Dion(ysii?)* in Latin and in Greek. The remainder are names from gravestones. In *B.C.H.* XXX, 1906, pp. 349-358, M. HOLLEAUX discusses the Greek inscription No. 1. He identifies Athenaeus as the fourth son of Attalus I. The *ἀγών* was to be celebrated on the birthday of Athenaeus. The date of the inscription cannot be later than 197 B.C., but cannot be much earlier. The inscription proves that the power of Pergamon extended to New Kolophon, which at that time occupied the site of Notium. Various notes on the text and a complete reading of the first part of the inscription are given.

MILETUS. — **Excavations from 1903 to 1905.** — The fourth section of T. WIEGAND's preliminary report on the German excavations at Miletus, covering the work from October, 1903, to December, 1905, is published in *Arch. Anz.* 1906, pp. 1-42 (16 figs.). To the early Ionian period belong the older form of the sanctuary of Apollo Delphinus and a temple of Athena, besides a number of religious inscriptions, one of which, in describing the route to Didyma, tells of a shrine of Hecate outside the walls and a shrine of the nymphs. The chief remains of the Delphinium belong to the Hellenistic and Roman structures, the latter of the second century after Christ, with Corinthian marble porticoes and a wide propylaeum toward the harbor. Here were found inscriptions giving lists of eponymous magistrates, with some gaps, from 523 B.C. to 20 A.D., and much other information valuable for the internal history as well as the outside connections of the city. The early temple of Athena contained pottery of a great range: late Mycenaean, geometric, Rhodian, Fikellura, and native Milesian, including the inscribed black-figured Attic shard which identifies the temple. About the Lion Harbor are a quay paved with marble and a Hellenistic portico 125 m. long, and near it the foundations for a large marble tripod, surrounded by curved benches and elaborate marine sculptures, reaching with the tripod itself to a height of 11 m. When restored, it will give an excellent idea of the magnificent colossal bronze tripods from which it is imitated. In the North Market, which is of Hellenistic construction, considerably altered by the Romans before Domitian's time, are numerous bases for monuments and inscriptions, one of which, of a different orientation from the building, bears a fifth-century stele, with rules for the banishment of the blood-guilty and the public traitor. An early Christian basilica is found to contain an elaborate Roman gate, and an inscription about the sale of the priesthood

of Asclepius, pointing to an epoch when this section of the city was outside the walls. Other remains studied or identified are a large marble Doric temple; the great two-story gate to the South Market, erected in early Imperial times and used well into the Byzantine epoch, which is sufficiently complete to be restored; the stadium, with an elaborately decorated entrance; baths erected by the younger Faustina and restored by the wife of Macarius, which include a lecture hall and a hall decorated with statues of Apollo and muses of the types found in the Archelaus relief at Priene; the stage buildings of the first Roman period of the theatre; a large Heroön within the city, of Hellenistic date but as yet nameless; the necropolis, with the tombs of Aristeus of the second century after Christ, of the Menestheus family and others, and very many important and interesting inscriptions. Means are secured for excavating next the temple of Didyma itself.

PERGAMON. — Continued Excavations. — In the autumn of 1905 the excavations in the upper gymnasium uncovered part of the court, of the halls at the north side, and of the underground passage at the south side. On the slope between the gymnasium and the second agora, the house of the consul Attalus was laid bare. Further digging and measurements at the theatre of the acropolis showed that in the earliest wooden scene-building the proscenium, as at Delos, extended along the short sides also. Examination of the tumuli in the plain of the Caicus showed that the Mal-Tepeh is of Roman date, while the somewhat larger Jigma-Tepeh, in which the sepulchral chamber has not yet been found, dates from the times of the Pergamene kings. (W. D., *Athen. Mitth.* XXX, 1905, p. 414.) Four grave mounds have been wholly or partly explored, with no striking results so far. In the gymnasium τῶν νέων the eastern half of the Roman reconstruction is now exposed, and a hall not earlier than the time of Marcus Aurelius has been discovered. A short Aeolic dedication to Poseidon, of the fifth century, is the oldest inscription yet found in Pergamon. The large peristyle house below the gymnasium, dating from the time of the kings and rebuilt in the second or third century after Christ, is completely excavated. It contains Roman mosaic pavements and an inscription (an invitation from Attalus) in the form of a Homeric epigram. (*Arch. Anz.* 1906, p. 46.)

GREECE

THE WORK OF THE GREEK ARCHAEOLOGICAL SOCIETY.

— The *Πρακτικά* for 1903 (Athens, 1906) contains a record of the work of the Greek Archaeological Society for that year. The secretary, P. KAVVADIAS, furnishes a general report (pp. 9–26). B. LEONARDOS describes his excavations at the Amphiareum at **Oropus** (pp. 33–35); CHR. TSOUNTAS, excavations at **Mycenae** (p. 36); G. A. PAPABASILEIOU, excavations at and near **Chalcis** in **Euboea**, with the text of six unimportant inscriptions (pp. 36–39); G. SOTERIADES, excavations at **Chaeronea** (p. 40), at **Orchomenus** (p. 41), and at **Thermon** (pp. 41–49); K. KOUROUNIOTES, excavations at **Lycosura** (p. 49), and at the **Lycaean** (pp. 50–52); K. STEPHANOS, excavations in **Naxos**, where Premycenaean graves were opened in several places (pp. 52–57); K. KOUROUNIOTES, work in the museum at **Olympia** (p. 58); P. KAVVADIAS, excavations at **Epidauros** (pp. 20–21 and 59), with a new publication (pl.) of the theatre there; N. M. BALANOS, the work on the

Erechtheum and the Stoa of Attalus at Athens (pp. 59-62). The *Πρακτικά* for 1904 (Athens, 1906) contains a similar record for that year. The Secretary's report (pp. 9-19) mentions the work of restoration done at the Erechtheum, the "Theseum," the temple of Apollo at Bassae, and the erection of several local museums. The excavations conducted were continuations of those carried on in 1903. B. LEONARDOS describes those at the Amphitheum at Oropus (pp. 27-28); G. A. PAPABASILEIOU, those in Euboea (pp. 29-32); K. KOUROUNIOTES, those at the Lycaeanum (pp. 33-34); G. SOTERIADES, those near Chaeronea, Orchomenus, and Elatea (pp. 35-57); K. STEPHANOS, those in Naxos (pp. 57-61); and P. KAVVADIAS, those at Epidaurus, with a new publication of the odeum (pp. 61-62; pl.). Descriptions of the various excavations derived from other sources have already appeared in this JOURNAL.

ACHLADOKAMPOS.—**A Silenus.**—An archaic bronze statuette of a Silenus holding his phallus in his right hand has been found at Achladokampos in Argolis, and has been confiscated by the police at Nauplia (G. K., *Athen. Mitth.* XXX, 1905, p. 415).

ANDANIA.—**A List of Names.**—An inscription in three columns, containing a list of names and record of money paid, has been found at Andania (Παναθήναια, November, 1905, p. 94, *Athen. Mitth.* XXX, 1905, p. 415).

ARGOS.—**Prehistoric Settlements on the Aspis.**—In *B.C.H.* XXX, 1906, pp. 5-45 (72 figs.), W. VOLLGRAFF continues his report of his excavations at Argos (see *B.C.H.* XXVIII, 1904, pp. 364 ff., *Am. J. Arch.* 1905, p. 107). On the hill called Aspis remains of Premycenaean settlements were found, the walls of which were in two strata. Pottery was found here similar to that found in the first and sixth cities at Troy, black, with simple ornamentation of lines in relief. Other pottery has simple painted geometrical decoration. The pottery discovered here is divided into six classes. The early geometrical pottery is contrasted with the geometrical style that followed the Mycenaean period. This later style cannot be a survival of the early Premycenaean style. Various other objects found at the Aspis are described, such as terra-cotta figurines, similar to those found at the Argive Heraeum: whorls, a bronze knife (imported), etc. The relations of the discoveries made on the Aspis to those made at Troy, in Crete, and elsewhere, are indicated. Some of the objects now usually assigned to the fifth city at Troy are claimed for the first city.

ASTYPALAEA.—**Inscriptions.**—An inscription from the lintel of a tomb, protesting against the offering of food and drink to the dead, who cannot partake of them, has been found at Astypalaea. This, together with one addition and one correction to the *I.G.I.*, is published by W. H. D. ROUSE, in *J.H.S.* XXVI, 1906, p. 178.

ATHENS.—**The Numismatic Museum.**—In *J. Int. Arch. Num.* VIII, 1905, pp. 251-256, I. N. SVORONOS publishes a report on the Numismatic Museum at Athens for the year ending August 31, 1905. The museum was enriched by 4484 coins, of which 79 are gold, 735 silver, 1183 alloy, 1719 bronze, 711 lead, and 57 of other materials. A professorship of numismatics has been established in connection with the museum (*ibid.* pp. 345 f.).

A New Copy of the Sauroktonos of Praxiteles.—In *Ἐφ. Ἀρχ.* 1905, pp. 263-270 (pl.; fig.), A. S. ARBANITOPOULLOS publishes a marble

torso in the National Museum at Athens, No. 1623. Though badly battered, it is surely identified as a replica (second to first century B.C.) of Praxiteles's Sauroktonos, the only one yet found in Greece. It is life-size, as was doubtless the original. As a possible explanation of the *motif* of the statue, the author describes a superstition still current in Greece, especially in Arcadia. A boy who has had a falling out with a good friend may become completely reconciled if he can kill a lizard so suddenly by a single blow of his fist that it immediately and completely ceases to show any signs of life. The origin of this superstition, the author believes, is Apollo's atonement in this way for the slaying of Hyacinthus.

An Attic Magistrate-list of Roman Times.—In 'Εφ. 'Αρχ. 1905, pp. 181-186 (fig.), STEPHANOS N. DRAGOMES publishes a stele containing a list of Attic magistrates of the type represented by *I.G.* III, 1005-1013. *Κῆρυξ ἀρχοντος* (not *ἀρχοντι*) is seen to be the correct title of the archon's herald. The archon, *Κόιντος Κόιντος Παμνούσιος*, may perhaps be the one appearing in *I.G.* III, 1015 (*ἐπὶ Κόιντον*), who was archon 57-56 B.C.

CARTHAEA (CEOS).—**Inscriptions.**—In *B.C.H.* XXX, 1906, pp. 92-102, P. GRAINDOR continues his report of excavations at Carthaea in Ceos (*B.C.H.* XXIX, 1905, pp. 331 ff.; *Am. J. Arch.* 1905, p. 109; 1906, p. 103) by the publication of seven inscriptions, Nos. 17-23. No. 17, in honor of Bacchon, nesiarch of the Cyclades under Ptolemy Philadelphus, though fragmentary, shows that Philocles, king of Sidon, was the superior of Bacchon in authority. No. 18 is in honor of an unknown Hiero of Syracuse, a delegate of Philadelphus. It contains the name of Patroclus, son of Patron, strategus and nauarchus of Philadelphus. The town called Arsinoë is probably identical with Koressos, in Ceos. No. 19 is probably a fragment of a decree of the Nesiotae. The other inscriptions are fragments of honorary decrees.

CORCYRA.—**Terra-cotta Statuettes.**—A large number of terra-cotta statuettes of Artemis has been found at Langadia and brought to the museum at Corfu. In some instances a deer is standing before the standing figure of the goddess, as in the statuettes found by Karapanos at Canon, Corcyra. The style is that of the fifth century B.C. (*G. K., Athen. Mitth.* XXX, 1905, p. 415.)

CRETE.—**CNOSSUS.**—**Prehistoric Tombs.**—In *Archaeologia*, LIX, ii, 1905, pp. 391-562; 165 figs., incl. 13 pls. (also published separately), A. J. EVANS describes and discusses the prehistoric tombs of Cnossus discovered in 1904. Architectural details of the most important tomb, the "Royal Tomb" at Isopata, are given by D. THEODORE FYFE, pp. 551-554. The main necropolis is at Zafer Papoura, about 600 m. north of the prehistoric palace of Cnossus, and Isopata is about two miles farther north.



FIGURE 2.—LARGE AMPHORA FROM THE ROYAL TOMB.

The tombs are (a) *chamber tombs*, cut in the soft rock and approached by a *dromos*, (b) *shaft graves*, each with a cavity below, containing the extended skeleton, and with a roofing of stone slabs, and (c) *pits* giving access to a walled cavity in the side, in which were extended skeletons. The "Royal Tomb" at Isopata is a rectangular chamber (about 8 m. by 6), built of limestone blocks, and originally roofed with a corbelled vault. It also has other smaller chambers and a *dromos*. The contents of the tombs are described in detail. (See *Am. J. Arch.* 1905, pp. 109 f.).

CRETE. — GOURNIA. — Excavations at Basiliké. — For a fortnight in May, 1906, Mr. Richard B. Seager continued excavations at Basiliké, some two miles south of Gourniá. He uncovered: 1) a "Kamares" house which yielded a quantity of cups with polychrome decorations; 2) a beehive tomb containing some gold and carnelian beads; and 3) some "larnax" burials which proved rich in vases of the "Palace style" and of the succeeding period. It is probable that specimens of these vases will be granted by the Candia Museum to the Free Museum of Science and Art, Philadelphia. (*Private letter.*)

CRETE. — PHAESTUS. — The Palace, the Necropolis, the Tombs at Hagia Triada. — In *Mon. Antichi*, XIV, 1905, cols. 313–500 (10 pls.; 98 figs.), L. PERNIER describes the Italian excavations in the palace at Phaestus in 1902–03. The pre-Mycenaean edifice is as clearly distinguished as possible from the palace of Mycenaean times, with its *megaron*, and the walls of different dates are marked on the plan. The relics discovered date from neolithic to late Mycenaean times. Several fine specimens of Kamares ware are published, as is also an interesting libation table from the primitive sanctuary in the palace. The remains of early Cretan script are published, with some discussion. This is the most complete publication of the results of these excavations, the general scope of which has been made known by earlier brief reports. *Ibid.* cols. 501–676 (4 pls.; 128 figs.), L. SAVIGNONI describes excavations and discoveries in the necropolis at Phaestus. Here fourteen tombs of semi-elliptical shape, entered by a *dromos* in the middle of the straight side, were excavated. These were evidently tombs of nobles, and they contained numerous vases, seals, and personal ornaments. Eight less elaborate tombs probably belonged to less prominent persons. In these were terra-cotta sarcophagi. A few other tombs were excavated in other neighboring places. The tombs of Phaestus here described belong to the later part of the Mycenaean epoch (the author says about the thirteenth century). Whereas the poorer people clung to the ancient Cretan custom of burial in terra-cotta coffins, the nobles had adopted the custom of laying the corpse on the floor of the vaulted tomb or burying it in the ground of the floor. *Ibid.* cols. 677–756 (4 pls.; 47 figs.), R. PARIBENI describes a *tholos* tomb, a trench tomb, some sarcophagi buried in the earth, a chamber tomb containing a painted sarcophagus, and a tomb made by adapting for sepulchral use the walls of an earlier house, all at Hagia Triada, near Phaestus. Several fine specimens of Kamares ware, a number of seals, various bronze utensils, many primitive vases and terra-cottas, some Mycenaean vases, and some gold jewellery are described and published. In *R. Stor. Ant.* X, 1906, pp. 479–496, P. DUCATI describes the discoveries at Phaestus and Hagia Triada, and discusses previous articles concerning them.

Excavations from 1903 to 1905. — In *Rend. Acc. Lincei*, 1905, pp. 365–405 (14 figs.), F. HALBHERR gives an account of excavations in Crete from December, 1903, to August, 1905. The excavation of the villa of Hagia Triada was finished, work was continued in the necropolis and on the acropolis of Phaestus, there were preliminary investigations on the acropolis of Prinià and at Gortyn in the quarter of the Pythion, and there was some excavation in the town of Hagia Varvára, where remains of various periods were found.

In the villa of Hagia Triada work was begun on the western edge of the upper level; here there is a paved area, forming a courtyard of irregular plan. Near the south wall of this space were found nine new fragments of the *rhyton*, parts of which were found in earlier excavations. It is now restored. The vase is of steatite, decorated with four parallel zones of figures in relief, three of which represent pugilistic scenes, the others a hunting scene. On the opposite side of the courtyard a structure was found, probably an altar, surrounded by votive offerings of terra-cotta and bronze. On the west side of the courtyard are remains of a finely decorated pavilion.

South of the square of the chapels is the base of a wall or steps. East of the square is a paved road. On this, facing the chapels, is a rectangular storehouse of the first period, with alterations of the second period; five rooms were found full of broken vases and bronze implements. The area of the first palace was cleared, and many vases and bronzes were found. These prove that the palace was constructed in the first part of the late Minoan period and destroyed in the second part. Under the palace are remains of structures of the middle Minoan period.

Excavation was continued northeast of the palace, where three strata were found, — Roman, Hellenic or Hellenistic, and prehistoric. The first consisted of remains of a villa, or farm-house, with a paved court at the west; the eastern part of the house is well preserved, especially a large room, evidently used for making wine. In the second stratum was the foundation of a small temple; stamped tiles found near by show that it was dedicated to Velchanos, that is, Zeus. Below this stratum are Minoan remains — an open court before the entrance of the palace, adorned in its east side with a small portico.

On the side of a hill northeast and northwest of the hill of St. George are remains of a village, which existed in the time of the first palace. Many houses were excavated, — one that of a rich family, — and many vases and inscribed tablets were found. Between the palace and this village are remains of a large, rectangular building of unknown use; also another rectangular structure, with very thick walls, possibly used as a storehouse for treasure in time of danger.

In the necropolis, near the foot of the hill, a complex group of tombs was excavated. There were vases, but no human remains, — a peculiar rite, — the burial of the body in one place, the funeral equipment in another. Below these graves are two *θόλοι*, the most ancient tombs of the necropolis. The larger *θόλος* is approached by a *δρόμος*, connected with which are twelve sepulchral chambers. *Θόλος* and chambers were full of bones. It was evidently the burial-place of a tribe and in use for many years. Bronze arms were found, stone knives, terra-cotta vases, ivory seals, etc., many of which show a strong Egyptian or Libyan influence. At the north-

east extremity of the necropolis are remains of constructions of the Roman or Graeco-Roman period.

In the palace at Phaestus the eastern portico was excavated.

CYNURIA. — **A Potter's Oven.** — At Cynuria an ancient potter's oven has been uncovered by Mr. Romaïos. It was originally dome-shaped. The diameter is 1.80 m. The walls are still standing to the height of 0.90 m. In the middle is a round pillar of brick to support the brick floor on which the vases stood. In the floor were holes, through which the heat came from the fire below. Flames rising through such holes might produce the burnt spots sometimes seen on Greek vases. Fragments of pottery found here date from the fourth century B.C. (G. K., *Athen. Mith.* XXX, 1905, pp. 415 f.)

DELOS. — **Excavations in 1905.** — In *C. R. Acad. Insc.* 1905, pp. 760–783 (6 pls.), M. HOLLEAUX gives an account of the excavations carried on by the French at Delos. The Agora of the Italians has been uncovered, the Portico of Philip cleared, and extensive excavations conducted in the part of the city near the theatre. Several statues of Roman times, three large deposits of coins, and several interesting inscriptions have been found. (See *Am. J. Arch.* 1906, p. 104.)

DIONYSO. — **An Unfinished Statue.** — In *Mélanges Nicole* (Geneva, 1905), pp. 401–405 (2 pls.), G. NICOLE publishes an unfinished statue of Pentelic marble, found near Dionyso, on Mt. Pentelicus. It is the first known archaic "Apollo" figure of Pentelic marble. The technical processes revealed are identical with those seen in the unfinished statue from Naxos, in the National Museum at Athens, published by E. A. Gardner in *J.H.S.* XI, pp. 130 ff.; pl. II.

KAPAKLY. — **A Mycenaean Tomb.** — At Kapakly, near Volo, the ephor KOUROUNIOTES has continued the excavation of a Mycenaean dome tomb (*Am. J. Arch.* 1906, p. 105) which was about 10 m. in diameter and 7 m. high. Within were remains of about twenty skeletons. The fine ornaments of gold are quite like those from Mycenae, though less rich. This tomb is described in the Athenian periodical *Παναθήναια* (October, 1905, p. 60), in which discoveries in Greece are being promptly recorded and discussed. (G. K., *Athen. Mith.* XXX, 1905, pp. 414 f.)

KOROPI. — **Leadens Medals.** — In *J. Int. Arch. Num.* VIII, 1905, p. 344, I. N. SVORONOS records the discovery of ninety-three leaden coins at Koropi in Attica. The reverse of all is blank. On the obverse of eleven is a monogram composed of the letters Φ|Λ, denoting the deme of Philadae or Philaidae, on that of the rest an owl and a bunch of grapes. The probable date is early in the third century B.C.

LEUCAS. — **Excavations in 1905.** — In a second 'Letter,' dated March, 1906 (18 pp.; map), W. DÖRPFELD describes his excavations and investigations at Leucas, which he regards as the ancient Ithaca, in 1905. In the plain of Nidri, on the eastern side of the island, numerous traces of a prehistoric settlement were found. The two springs, mentioned in the *Odyssey* as near the town of Ithaca, were found in their proper places. Three possible sites for the palace are to be investigated later. In the western part of the plain, a rock sanctuary was found. A few graves were discovered. The bay of Syvota, at the southern end of the island (identified with the Phorkys-harbor, *Od.* XIII, 96), and several neighboring grottoes were exam-

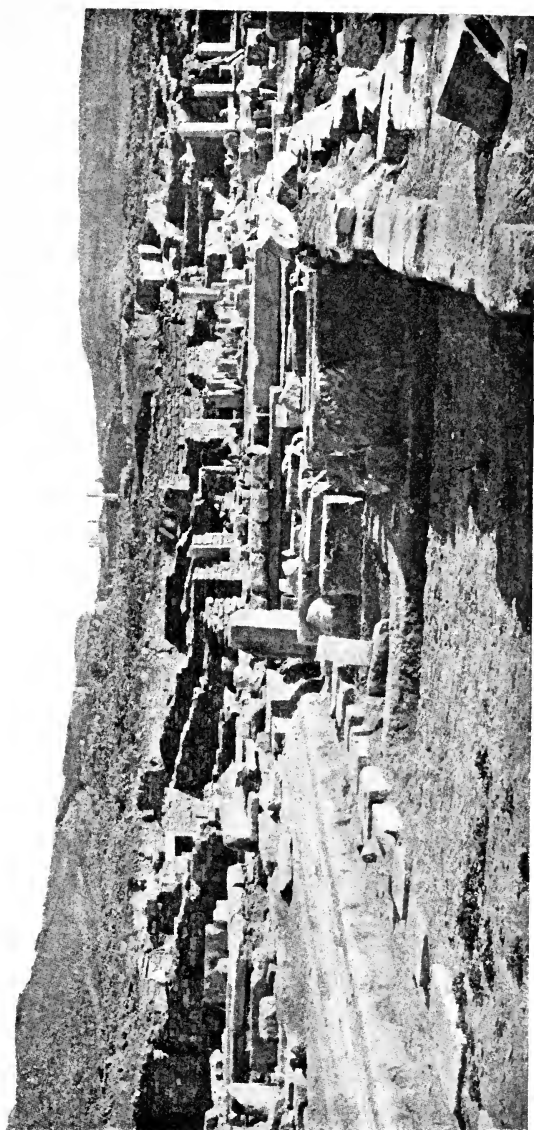


FIGURE 3. — PORTICO OF PHILIP AT DELOS.

ined. On the "Leucadian rock," the promontory of Ducato, little remains of the temple of Apollo. A small prehistoric sanctuary near Chortata, in the western part of the island, was examined. The monochrome pottery found in various places on the island is identical with ware found at Olympia. This is regarded as the native Achaean ware, which was not driven out by "Mycenaean" ware in these remote regions. Additional testimony to the fact that Leucas was an island in ancient times is adduced.

LOUSOI.—**Statuette and Ornaments.**—In private excavations at the temple of Artemis Hemera, at Lousoi, the bust of an archaic statuette of Artemis and some ornaments of silver and bronze have been found; among them a silver ring with the inscription *καλά* in characters of the fifth century. (G. K., *Athen. Mitth.* XXX, 1905, p. 415.)

OLYMPIA.—**New Inscriptions.**—In *Ἐφ. Ἀρχ.* 1905, pp. 253-264 (4 figs.), K. KOUROUNIOTES publishes four new inscriptions from Olympia. No. 1 is a catalogue, of the 216th Olympiad, of the *ἀλύται*, officers whose function it was to preserve order in the stadium during the games. No. 2 is part of a similar stele, on which are preserved the names of twelve men, probably *ἀλύται* also. No. 3 is the base of a statue set up in honor of a certain orator *Ζήνων Ἀσιανός*, perhaps the *Ζήνων Ἀθηναῖος* of the second century after Christ, mentioned by Philostratus, *Lives of the Sophists*, II, 24. No. 4 (*Διός A*) was found engraved on the rim of a bronze vessel of about the fourth century B.C. (cf. *Olympia*, Text, *Die Bronzen*, No. 868). The A seems to have a numerical signification.

PELION AND MAGNESIA.—**Topography and Monuments.**—A somewhat detailed account of the Thessalian coast, from the Gulf of Volo round the Magnesian peninsula to Cape Pori, with criticism of certain modern identifications of sites, is published by A. J. B. WACE in *J.H.S.* XXVI, 1906, pp. 143-168 (12 figs.). One important correction is the placing of Sepias at the northern limit, Cape Pori, instead of at the end of the peninsula, opposite Sciathus. Among the reliefs found are a Greek dedication on behalf of a captive brother, in which the field is occupied by a descending thunderbolt; a Christian scene showing a group of monks in the refectory, with one of their number reading aloud while the others eat; and figures of St. Michael and of the Virgin and Christ, in a church on the site of Demetrias, remarkable for the prominent position given to the Virgin.

SPARTA.—**Temple of Artemis Orthia.**—In the *London Times*, May 8, 1906 (copied in the *Boston Evening Transcript*, May 26), G. A. MACMILLAN reports that excavations carried on at Sparta by the British School at Athens have shown that the walls (traced for four-fifths of their extent) are Roman, not Byzantine, have brought to light at the theatre a life-size statue of Asclepius and portions of reliefs that probably belonged to the proscenium, and have discovered the site and slight remains of the temple of Artemis Orthia, on the right bank of the Eurotas. The site is identified by inscriptions. Many thousands of figurines of lead, of at least fifty different types, have been found here, as well as some ivory carvings, including two statuettes in the round, bronze statuettes of a horse and dog, large fragments of bronze bowls and caldrons richly decorated in *repoussé* work, smaller objects of gold and silver, a great variety of terra-cotta statuettes, large quantities of pottery, and many inscriptions. Broadly speaking, the deposit consists of objects of the sixth and fifth centuries B.C. The pottery is largely

of "orientalizing" types, and scarabs and other imported objects show Oriental influence in Laconia.

THEBES.—**A Fragment of a Relief.**—In *Athen. Mitth.* XXX, 1905, pp. 375–390 (pl.; 5 figs.), L. CURTIUS publishes and discusses a fragment of a relief in the museum at Thebes, discovered by G. Mendel in 1893, at Kopae (Topolia). It is the left-hand corner of a pediment, which, when entire, may have been about 4.88 m. long. A fallen amazon is represented. The style is not unlike that of the pediments from Aegina, translated into relief. The foot and part of the leg of a man facing the middle of the pediment are preserved, and comparison with vase paintings, etc., makes it probable that the scene represented was a combat of Heracles with amazons, four or five figures in each side of the pediment. The pediment of the treasury of the Megarians at Olympia presents a similar composition.

Mycenaean Tombs.—South of Thebes the director of the museum, Mr. Keramopoulos, has opened a couple of Mycenaean tombs which contained some gold ornaments. (G. K., *Athen. Mitth.* XXX, 1905, p. 415.)

THESSALY.—**Unpublished Thessalian Inscriptions.**—In 'Εφ. Ἀρχ. 1905, pp. 187–210, G. D. ΖΕΚΙΔΗΣ publishes thirty-seven miscellaneous inscriptions of Thessaly. Several new names of persons appear: Ἀττέλεβος (No. 5), Β[αρ]ονδέμα (No. 9), Βουβαλῖς (No. 9), Δέκιμος (<Δέκιμος?) (No. 31), Θανμίας (No. 6), Θεοπροπίδας (No. 1), Μέδμος (<Μέδιμος?) (No. 31), Μητρόπολις (No. 21), Μόας (No. 8), Οὔελινδας (No. 31), Παντάκης (No. 8), Πειθίδας (No. 1), Φυάλικος (No. 9). No. 7 is a list of victors in the Thessalian games known as τὰ Ἐλευθέρια in one of the latter years of the second century B.C.

VITYLO (OETYLUS).—**A Fragment of the Edictum Diocletiani.**—In *Jh. Oesterr. Arch.* I. IX, 1906, pp. 20–22 (fig.), H. SCHENKL publishes a fragment of the edict of Diocletian for the regulation of prices (*C.I.L.* III, Suppl. 1926–1953). This fragment contains parts of nineteen lines of the preamble, corresponding to I, 23–28, of Blümner's text. It was found in 1902 at Vitylo (ancient Oetylus), in Messenia.

ITALY

CAMARINA.—**Tombs excavated in 1899 and 1903.**—In *Mon. Antichi*, XIV, 1905, cols. 757–956 (12 pls.; 124 figs.), P. ORSI gives the results of excavations at Camarina in 1899 and 1903, in the course of which 520 tombs, of the fifth and fourth centuries B.C., were excavated. The torso of a limestone statuette of a seated nude athlete, apparently a work of the fourth century B.C., is published and discussed, as is also an Ionic bronze tripod, a work of the sixth century. Some relics of the neolithic age are also published. The individual tombs of the great necropolis of Passo Marinaro are described, with their contents, as are the nineteen tombs at Cozzo dei Saraceni. The foundations of a circular structure, probably a tower, and scattered relics found outside of tombs at Passo Marinaro are also described. Only sixty-four incinerations were found. Generally the heads of the deceased were toward the east, but not always, nor was the orientation at all exact. In form and character the tombs were very various, but most of them were rectangular, built of tiles, with saddle roofs. The extreme dates possible are 461 (the rebuilding of the city) and 258 B.C. (its

final destruction). Many vases, largely Attic lecythi, but including many craters, were found and are published; several terra-cottas and a few inscriptions are also published, but none of exceptional importance. Ten of the plates represent the paintings on red-figured craters.

DERUTA. — **L. Velius Prudens.** — A marble base with an inscription in honor of the emperor Hadrian has been found at Deruta in Umbria. The stone was dedicated by L. Velius Prudens, whose military career is given in detail. (G. F. GAMURRINI, *Not. Scavi*, 1905, pp. 196-197.)

GELA. — **Iliupersis.** — In *R. Stor. Ant.* X, 1906, pp. 497-500, A. AMANTE describes and discusses a lecythus found at La Paglia, Gela. On it Astyanax is represented about to be slain by Neoptolemus in the presence of Andromache and the dead or dying Priam. Evidently Neoptolemus intends to kill the boy with his sword or spear, not by hurling him from the wall. The version of the tale here represented probably originated with Stesichorus, whose date is very slightly earlier than that of this vase. Representations of Neoptolemus dashing the boy against an altar, in the presence of Priam, are due to contamination of the two versions.

LILYBAEUM. — **An Inscription.** — Near Marsala in Sicily, on the site of the ancient Lilybaeum, has been found a base bearing an inscription in honor of T. Fulvius Aurelius Antoninus, son of the emperor Marcus Aurelius. On the other side of the base is a later inscription in honor of an unknown person. (A. SALINAS, *Not. Scavi*, 1905, pp. 217-218.)

MATERA. — **An Early Necropolis.** — A prehistoric necropolis near Mt. Timmari in the territory of Matera, mentioned in *Not. Scavi*, 1900, pp. 345 sqq., has been systematically excavated and is described and discussed in *Mon. Antichi*, XVI, 1906, cols. 5-166 (1 pl.; 148 figs.), by Q. QUAGLIATI and D. RIDOLA. The dead were incinerated and their ashes placed in covered urns, which were buried not far below the surface of the earth, almost invariably with the mouth upward, in no evident order or arrangement. Some of the urns had ornamentation of incised lines and dots. Some bronze fibulae, razors, and pins, some ornaments of horn and bone, and a few other objects were found. The necropolis shows close connection between the people at Timmari and those of the *terremare*, that is, it offers a new proof of the existence of an Indo-European Italic people in southern Italy at the end of the age of bronze. Traces of the presence of such *Italici* have been found even farther south, in what is now Calabria.

NAPLES. — **The Greek City Wall.** — In *Arch. Stor. Nap.* XXXI, 1906, pp. 153-159 (4 figs.), E. GABRICI describes excavations connected with the demolition, in 1905, of old buildings between Corso Umberto I (Rettifilo) and Via Forcella in Naples. Several fragments of the Greek city wall came to light.

LAKE NEMI. — **The Imperial Galleys.** — In *The Illustrated London News*, February 17, 1906 (cf. *Scientific American*, July 14, 1906), is an account of the investigations of the imperial galleys sunk in Lake Nemi. The various objects from the galleys which were brought to the surface by divers employed by Signor Eliseo Borghi (1895 and later) are to be bought by the Italian government. It is proposed to drain the lake, either by a new tunnel or the ancient Roman outlet, and to bring the galleys, which are in great part preserved, to the shore. The article is copiously illustrated.

POGGIBONSI. — **Early Bronzes.** — Various objects in bronze from

the early iron age have been found at Poggibonsi, near Siena. Among the more important are diminutive wheels, some of rather intricate design, possibly the heads of (bone or wooden) hair-pins. (G. A. COLINI in *B. Paletn. It.* XXXI, 1905, pp. 203-216; 7 figs.)

POMPEII. — Regio V, Insula III. — In *Not. Scavi*, 1905, pp. 203-215 (5 figs.), A. SOGLIANO describes in detail the results of excavations at Pompeii in Reg. V, Ins. III, carried on from December, 1902, to the end of March, 1905. East of the small fuller's shop previously excavated and described is another shop, and, east of this, another, these two being separated by a long passage leading to a private house. This house has no proper atrium, but, in its place, a small garden on one side of the long entrance passage. Facing this passage is a room similar to a tablinum. The ceiling of this room and that of another have been restored from fragments of the stucco decoration. The walls of the house are adorned with pictures. In one room is a representation of Ariadne on the island of Naxos. In another house of this *insula* a plaster cast of a short ladder has been secured.

The "House of the Count of Turin." — A. SOGLIANO has described the "Casa del Conte di Torino" in Reg. III, Ins. I, at Pompeii. The very high roof of the large atrium was supported by four fine Corinthian columns. A fountain in the middle has the form of a satyr. The pilasters at the entrance are decorated with the prow of a ship in bronze, and other devices. (*Rend. Acc. Lincei*, 1905, p. 292, summary from *Not. Scavi*, 1905, fasc. 8.)

A Thermopolium and a Shop. — In *Not. Scavi*, 1905, fasc. 9. (cf. *Rend. Acc. Lincei*, 1905, pp. 296 f.), A. SOGLIANO describes a *thermopolium* recently excavated at Pompeii at the northeast corner of Reg. III, Ins. II, and a shop on the other side of the Via di Nola in Reg. IV, Ins. II.

An Egyptian Table. — In *Rend. Acc. Lincei*, 1905, pp. 215-227 (3 figs.), G. SPANO describes a fine table found at Pompeii in October, 1904. The top of Porta Santa marble is supported by an arch, the ends of which rest upon two pilasters, converging slightly toward the rectangular base on which they rest. On this base, between the two pilasters, lies a male sphinx. Arch, pilasters, base, and sphinx are of bronze, all parts except the sphinx being decorated with inlaid silver. The table is of Egyptian origin, as is proved by the form of the sphinx and by the fact that there was originally a lotus flower at the top of the arch. The raised hands of the sphinx once supported a vase, which stood at the front end of the base. A crater found in the same house is also of Egyptian origin.

ROCCIANO. — The Road to Interamnia. — In the village of Rocciano, near Teramo, a tomb of travertine has been found, bearing a fragmentary sepulchral inscription. The tomb indicates the course of a branch of the Via Caecilia leading to Interamnia. (F. SAVINI, *Not. Scavi*, 1905, p. 198.)

ROME. — Excavations in the Forum. — Opposite the Basilica Julia, near the Sacra Via, Comm. Boni has found remains of two rooms, one about 5.5 m. square, the other about 5.5 by 2 m. In front of these rooms was an open area, and many fragments of building stones, marble pavement, etc., are scattered about. Boni explains the structure as a speaker's platform, erected by Trajan for the proclamation of benefits to be conferred

upon the people, and calls it Tribunal Principatus. On the Palatine is a similar structure of brick, near the Templum Magnae Matris. Excavations in the foundations of the church of Sta. Pudenziana, undertaken for the purpose of finding a replica of the Laocoön group, mentioned by G. Celio, have so far been fruitless. (FR. BRUNSWICK, *Berl. Phil. W.* February 17, 1906; LANCIANI, *Athen.* February 17, 1906.) In *Cl. R.* XX, 1906, pp. 132-136, T. ASHBY, JR., describes recent discoveries in the Forum and discusses the latest writings on the Forum and its monuments. (See *Am. J. Arch.* 1906, p. 111.)

The Temples of Castor and of Concord in the Roman Forum.—In *Berl. Phil. W.* January 27, 1906, and, more fully, in *Cl. R.* XX, 1906, pp. 77-84 (5 figs.), with additional notes, *ibid.*, p. 184, A. W. VAN BUREN reports that he has succeeded in distinguishing four distinct stages of construction in the temple of Castor: IV, the present form due to Tiberius, 6 A.D.; III, concrete core inside of the later one, the restoration of Metellus, 117 B.C.; II, concrete core lower than III, still earlier; and I, *opus quadratum* of rather thin blocks of capellaccio, probably the original building of 484 B.C. The temple of Concord also shows four periods: IV, an imperial restoration (cf. *C.I.L.* VI, 89); III, of the time of Tiberius, 10 A.D.; II, the restoration of Opimius, soon after 121 B.C.; I, probably the original building of 366 B.C.

The Right Arm of the Laocoön.—In *Röm. Mith.* XX, 1905, pp. 277-282 (pl.; 2 figs.), L. POLLAK publishes and discusses a marble right arm which he bought from a dealer at Rome. It is evidently the arm of Laocoön, not, however, from the group in the Vatican, but from a very slightly smaller replica. The right arm was bent behind the head, and the serpent was twined about the upper arm and the forearm. The arm of the smaller son was doubtless bent, but not so much as that of the father.

Columbaria with Inscriptions.—In *B. Com. Roma*, XXXIII, 1905, pp. 154-188 (2 pls.), G. GATTI reviews the discoveries made in the construction of a new street,—the Corso di Porta Pinciana. The columbaria brought to light along the line of the Via Salaria are mainly of the last days of the Republic and the reign of Augustus. Thus the inscriptions commemorate the freedmen and slaves of many of the most celebrated Roman families. Of special interest are two pertaining to a *medicus* and an *argentarius* respectively of Caecilia Metella.

A Manuscript of the Mirabilia Romae.—A hitherto unpublished manuscript of the *Mirabilia Romae* is given by E. MONACI in *Rend. Acc. Lincei*, 1905, pp. 347-364. It is of the twelfth century and probably the earliest known manuscript of the work.

Various Discoveries.—The following discoveries are reported from Rome. Near the Porta Maggiore a brick wall with stamps of the first decades of the second century. On the Via Portuense a stele with a sepulchral inscription of good period; also inscribed pieces of lead pipe. On the Via Salaria, in the area of the Velodromo, a travertine urn with inscription; also remains of the cemetery which extended from the ancient Via Salaria to the Via Pinciana; here were found two peperino sarcophagi, many sepulchral inscriptions, and lamps, some of which were inscribed. (G. GATTI, *Not. Scavi*, 1905, pp. 199-201.) Near the fourteenth milestone of the Via Appia an ancient tomb has been cleared and, inside, a peperino

sarcophagus has been found bearing a late inscription. (E. GATTI, *ibid.* p. 202.) The figured mosaic floor of a villa near Porta Furba has been discovered, but complete excavation is impossible on account of proximity to the railway from Rome to Naples. (*B. Com. Roma*, XXXIII, 1905, pp. 266-267.) Fragments of a marble statue, probably that of an athlete, have been found between Via Capo d' Africa and Via Marco Aurelio; a large piece of wall, of tufa *opus reticulatum*, has been uncovered in Via della Lungara, opposite the bridge of S. Giovanni dei Fiorentini. (*Rend. Acc. Lincei*, 1905, pp. 290 f., from *Not. Scavi*, 1905, fasc. 8.) Near S. Croce in Gerusalemme, brick walls and a large square paved with lava; between Viale del Re, Via S. Francesco a Ripa, and Via Mastai in Trastevere, a course of great travertine blocks, connected by iron bars, and a small marble block, with a dedication to Bona Dea, have been discovered. (*Ibid.* p. 295, from *Not. Scavi*, 1905, fasc. 9.) In his 'Notes from Rome' in *Athen.* February 17, 1906, R. LANCIANI calls attention to the apparent fact that the early inhabitants of Rome buried their dead in the bottom of a marshy lake (the early condition of the Forum), then mentions the discovery at the base of Domitian's statue of the skeleton of a female dwarf, who was apparently murdered. She belonged to a superior dolichocephalic race. This skeleton has been fancifully connected with Rhea Silvia, and traces of a monument recently discovered have been called the Tribunal Principatus. A replica of the right arm of the Laocoön proves conclusively that the right hand was not stretched upward, but rested on the head (see above). Lanciani also mentions the discovery of bones of the rhinoceros and other great animals, with large stone hammers of rude make, on the island of Capri, where the emperor Augustus is said by Suetonius (*Aug.* 72) to have found "bones of giants."

SANTA CROCE.—**The Via Salaria.**—Near the village of Santa Croce, in the district of Cittareale, a considerable piece of the ancient Via Salaria has been found—an important discovery as fixing the course of the road at this point. (N. PERSICHETTI, *Not. Scavi*, 1905, p. 215-216.)

VENICE.—**Inscriptions in the Foundations of the Campanile.**—In June, 1905, ancient sepulchral inscriptions were found in the foundations of the Campanile of S. Marco at Venice. (*Not. Scavi*, 1905, p. 195.)

VERONA.—**The Roman Theatre.**—The excavation of the Roman theatre at Verona was begun in September, 1904. The whole orchestra and the lower part of the *cavea* have been cleared; the eastern entrance and parts of four arches supporting the *cavea* on the eastern side have been excavated; a piece of the foundation of the stage-building has been found; architectural fragments, pieces of sculpture, inscriptions, and coins have been found—among these, a granite head, probably belonging to a statue of Isis, and a votive inscription to Juno Matrona. (*Rend. Acc. Lincei*, 1905, p. 293, from *Not. Scavi*, 1905, fasc. 9.)

VARIOUS DISCOVERIES.—The necropolis of **Alghero**, Sassari, Sardinia, and its rock-chambers are discussed by G. A. COLINI in *B. Paletn.* It. XXXI, 1905, pp. 176-194 (4 pls.; 5 figs.). A primitive tomb near **Andria**, province of Bari, is described by A. JATTA, *ibid.* pp. 153-176 (3 pls.; 5 figs.). From the **Isola Virginia** (Lago di Varese) five bronze axes have been recovered along with objects in flint and primitive pottery. (P. CASTELFRANCO, *ibid.* pp. 195-203; 1 pl.) Aeneolithic objects from

tombs in the vicinity of **Viterbo**, acquired by museums of Rome and Florence, are described, *ibid.* pp. 145-153 (5 figs.), by L. PERNIER.

An important tomb recently explored near Castellina in **Chianti** had an abundant funeral equipment of objects of iron, bronze, and bone, including especially remains of the decoration of a *biga*. (*Rend. Acc. Lincei*, 1905, p. 290, from *Not. Scavi*, 1905, fasc. 8.) A piece of ancient paved road has been uncovered near the cemetery of **Grottaferrata**; another piece has been found near the *cavalcavia* Antonelli, where there are also remains of ancient walls of *opus reticulatum*. (*Ibid.* pp. 291 f., from *Not. Scavi*, 1905, fasc. 8.) An inscription found near **Grottaferrata** mentions a hitherto unknown *vicus* of the Tusculan territory, — the *Vicus Augustulanus*; and the same inscription shows that of the three aediles of Tusculum, two were *duoviri iure dicundo*, the other a true aedile. (*Ibid.* pp. 295-296, from *Not. Scavi*, 1905, fasc. 9.) A mosaic pavement — the floor of a large room in a house of the late empire — has been found at **Reggio, Calabria**. It contained originally eight figures of animals in two parallel lines, and, in the centre, the figure of a mounted warrior. (*Ibid.* p. 297, from *Not. Scavi*, 1905, fasc. 9.) At **Teramo** several tombs have been found belonging to the ancient necropolis of *Interamnina Praetuttianorum*; the funeral rites and equipment resemble those of the earliest tombs of *Hatria Picena* and *Aufidena*. (*Ibid.* pp. 293 f. from *Not. Scavi*, 1905, fasc. 9.)

In *Rend. Acc. Lincei*, 1905, pp. 335-337, the following discoveries in Italy are summarized from *Not. Scavi*, 1905, fasc. 10: A primitive tomb containing a Villanova ossuary has been found on the south side of **Vignalone**, the mountain of **Lozzo** in the territory of **Este**. At **Ravenna** has been found the funeral inscription of a member of the fleet of Ravenna, belonging to the trireme *Providentia*. Extensive explorations have been made in the necropolis on the hill overlooking **S. Martino** at **Civitella S. Paolo**, between the Faliscan territory and that of **Veii**. This was the necropolis of *Capena*, probably situated on the neighboring hill overlooking *Civitucola*. The tombs were in large part *a camera*, two being covered with *tumuli*. The tombs *a fossa* were few; these preserved traces of wooden coffins and had holes in the side containing the funeral equipment. There were a few tombs *a pozzo*. The chamber tombs, which date from the sixth century B.C., had been used again in the Roman period. In one tomb the base of a loom was found. At **Casaboni**, near **Cotrone**, a small Roman necropolis has been explored.

Ibid. pp. 444-448, the following discoveries are summarized from *Not. Scavi*, 1905, fasc. 11: Vase-fragments from Gallic and Roman tombs have been found at **Ripalta Nuova**, near **Crema**, in the province of **Cremona**. Two travertine sarcophagi, dating from the third or second century B.C., have been found near **Todi**. On the *Via Labicana*, near **Torre Nuova**, have been found marble sculptures of great value, being parts of fine sarcophagi. These fragments were not found *in situ*, but had been moved and buried in a neighboring field. The sarcophagi have been restored, where restoration was possible. One has on its front the scene of initiation into the mysteries of *Eleusis*; on the back, a mourning scene; on one short side, a seated girl regarding a woman; on the other, two *ephebi*. Another sarcophagus represents the myth of *Selene* and *Endymion*; another that of *Dionysus* and *Ariadne*; fragments of another show scenes relating to the

origin of Rome. A cover of a sarcophagus represents a young man reclining on a couch; the work is of the beginning of the empire. Near **Pozzuoli**, in the territory of ancient Cumae, a tomb has been found, on the tufa lid of which is a Greek inscription of the fifth century B.C., which gives the earliest information regarding the diffusion of Orphic and Bacchic mysticism in southern Italy. About twenty tombs, nearly all lined with tufa slabs, have been found at **Francavilla a Mare**. Near these tombs are two subterranean galleries, which probably served as a reservoir.

SPAIN

ELCHE.—**Iberian Pottery.**—In *C. R. Acad. Insc.* 1905, pp. 611-620 (6 figs.), E. ALBERTINI describes excavations carried on in the summer of 1905 at Elche (Ilici). Unimportant remains of Roman occupation and later buildings were found. A Christian chapel, with a mosaic of various ornaments of good quality and parts of two inscriptions in Greek, was found under remains of architecture, which were in part Moorish. Most interesting were fragments of Iberian pottery, adorned with linear ornaments, representations of animals, and human figures. Close relationship to Mycenaean decoration is evident.



FIGURE 4.—PAINTED SHARDS FROM ELCHE.

NUMANTIA.—**The Iberian City.**—In the *Vossische Zeitung*, March 14 and 15, 1906, is a paper by A. SCHULTEN, in which he sketches the history of Numantia and describes his excavations. The site is of great strategic importance. The Iberian city, which was burnt by Scipio in 133 B.C., was found under the remains of Roman times, and still lower were remains of an early prehistoric settlement. Resemblances to the second city at Troy are noted. Rude, early pottery was found, then later pottery with geometrical ornamentation. This shows intercourse with Greece about the eighth century B.C. The geometrical pottery continued in use until the second century B.C. Iberian coins are found only in connection with remains of Roman date. Numerous bones found among the Iberian remains show that the people possessed many domestic animals and also hunted deer and other game. On the neighboring hills are traces of Scipio's camps, early high-roads, etc. Further excavations will probably produce further results. (Cf. *Arch. Anz.* 1905, pp. 163-166.)

FRANCE

ALISE SAINTE REINE.—**Excavations on Mont Auxois.**—In *C. R. Acad. Insc.* 1906, pp. 79-83, the Commandant ESPÉRANDIEU gives the results of tentative excavations at Mont Auxois, the site of Alesia. Various

walls, great numbers of nails, Gallic and Roman coins, utensils, fragments of sculpture, and many fragments of pottery, extending from the La Tène period to late Roman times, were found. The place was burnt, apparently about the fifth century after Christ, but afterward rebuilt. Excavations were recommenced in 1906, and a sort of forge came to light, in the débris of which were various utensils and a number of horseshoes, which is an item of interest in view of the uncertainty which has prevailed hitherto whether the Gauls and Romans shod their horses or not. Among other discoveries were various coins, a statuette of Mercury, and a medallion of Silenus. The site seems to have been precipitately abandoned at the end of the fourth century, apparently by reason of a barbarian invasion. (*Chron. d. Arts*, May 19, 1906, p. 158; *C. R. Acad. Insc.* 1906, pp. 201-203; fig.)

BEAUVAIS.—*Intaglios in the Creusot Collection.*—In *R. Arch.* VII, 1906, pp. 318-319 (pl.), F. POULAIN publishes nine intaglios in the Creusot collection at Beauvais. 1. Human head wearing a cap shaped like the upper part of a cock and supported by two bird's feet. 2. Sitting lion. 3. Warrior raising a child from the ground. 4. Four heads, three human and one that of an animal, united in a composite four-faced shape. 5. Head of Vespasian or Titus. 6. Head of Serapis. 7. Egyptian divinity seated on a crocodile and surrounded by animals. 8. Dancing Faun. 9. Cupid wearing a lion's skin (catalogue of the Raifé sale, 1867, No. 662).

FROLOIS.—*A Gravestone with Relief.*—In *B. Soc. Ant. Fr.* 1905, pp. 357-359, A. HÉRON DE VILLEFOSSE describes, from a drawing and letter of M. PARISOT, a stele found some fifty years ago at a place called Samos or Semo, now at Frolois. Beneath an arcade is a standing draped female figure, holding a drinking cup and a vase to pour from. The text of the inscription, save the familiar D.M., is obscure. The same letter describes a stone vessel at Frolois.

JUBLAINS.—*A Bronze Vase.*—In *B. Soc. Ant. Fr.* 1905, pp. 324-329 (fig.), C. CHABRUN publishes a bronze vase found near Jublains (Mayenne). It contained 820 plated coins of known types. On the neck of the vase is a somewhat rude relief representing a combat with lions, bears, etc. Two hares remind us that Martial speaks of the presence of hares in the lion hunts in the amphitheatre.

NÉRIS.—*An Antefix of the Eighth Legion.*—In *C. R. Acad. Insc.* 1905, pp. 597-601 (fig.), J. DÉCHELETTE describes a terra-cotta antefix found at Nérès and now in the museum at Moulins. It is adorned with the head of a bull. The antefix was made in the shops of the eighth legion, which had the bull as its emblem. A detachment of this legion was stationed at Nérès at the time of the revolt of Civilis.

ORGON.—*Coins and Other Objects.*—At Orgon a well 12 m. in depth has yielded, besides coins and other objects, a life-sized head in limestone of rude workmanship, but apparently based on an archaic Greek original. (*B. Com. Roma*, XXXIII, 1905, p. 277.)

PARIS.—*Acquisitions of the Louvre in 1905.*—In *B. Soc. Ant. Fr.* 1905, pp. 364-367, A. HÉRON DE VILLEFOSSE and E. MICHON describe the acquisitions of the department of Greek and Roman antiquities of the Louvre in 1905. I. MARBLE AND STONE: 1. Marble head of a woman wearing a mural crown. From near Smyrna. 2. Upper part of a stele representing a siren. From Piræus. 3. Funerary lecythus. From Athens.

Published in *Mon. Mém. Acad. Insc. (Mon. Piot)*, XII, 1905, pp. 177-199, pl. xiii. 4. Funeral banquet. From Rhodes. Inscribed *Ονασάνδρον Ὑλλα-ρμέως | καὶ τὰς γυναῖκας | ποττοὺς Καβαλίσσας* (*R. Ét. Gr.* 1904, p. 211, No. 7; *B.C.H.* 1904, p. 399). 5. Inscription from Erythrae (19 lines), relating to the guardians of the marshes. 6. Greek inscription from Der'at in honor of the emperor Gallienus. (*Mith. d. Pal. V.* 1897, p. 40, No. 7; Clermont-Ganneau, *Rec. d' arch. orientale*, II, p. 242; *Inscr. graec. ad res romanas pertinentes*, III, No. 1286.) II. BRONZES. 7. Primitive nude seated figure from Olympia. 8. Archaic Zeus, nude, brandishing a thunderbolt. From Andri-sena. 9 and 10. Two fibulae, with engraved decorations (chariots, warriors, animals, birds, fish, boats, rosettes). From Sparta. 11. Small copy of the 'Spinario.' Late Roman work. (*B. Soc. Ant. Fr.* 1905, p. 300.) From Calymnus. 12. Key, the handle of which ends in a female head surmounted by a ring. From Cyzicus. 13. Standing female figure. The upper part is nude, the lower is draped. The statuette was gilded. Cf. *Beschreib. d. ant. Skulpturen zu Berlin*, p. 14, No. 21. From Smyrna. 14. Small dolphin, from Darakia, near Cnidus. 15. Lower part of a statue of Adonis, No. 15 among the acquisitions of 1900. From Sidon. 16. Vase in form of an askos. The richly wrought handle is adorned with the figure of a Bacchic child, seated. From Beirut. III. PRECIOUS METALS AND GEMS: 17. Gold ring in form of a serpent. From Darakia, near Cnidus. IV. VARIOUS OBJECTS: 18. Terra-cotta disk. On its face is the standing figure of St. Chnouti in relief, with inscription. From Egypt. 19. Fragment of a leaden *tabella defixionis* (*B. Soc. Ant. Fr.* 1905, pp. 291-294). From Souste.

An Inscription on Lead.—In *B. Soc. Ant. Fr.* 1905, pp. 312 f., A. HÉRON DE VILLEFOSSE publishes a list of names engraved on a thin sheet of lead found at Olbia, which he copied in Paris. The names, Greek and in Greek characters, are those of enemies whom the engraver of the list wished to curse. Two similar tablets from Olbia are known.

ST. JEAN DE LA PORTE.—Ancient Bronzes.—In *B. Soc. Ant. Fr.* 1905, pp. 230-236 (pl.; 2 figs.), Count O. COSTA DE BEAUREGARD publishes two bronzes, found, with fragments of a pair of scales, near St. Jean de la Porte (Savoie), in 1892. One is a mask of a young satyr, which was originally made to be fastened on some surface, perhaps on a vase, but has been filled with lead at the back and furnished with a ring, probably for use as a weight. A very similar mask is in the Louvre. The second bronze is a small female head, the hair of which rises and develops into the neck of a swan. The swan's head curves over and forms a ring. Perhaps this also was used in connection with scales. Both bronzes are fine Roman work.

SAULT.—Antiquities in the Museum.—In *R. Ét. Anc.* VIII, 1906, pp. 59-63 (6 figs.), A. D'AGNEL describes four small terra-cotta heads of poor workmanship, two marble portrait heads, a marble torso of a draped woman, and a much-injured relief, which may have represented Heracles slaying the Stymphalian birds. All are in the museum at Sault (Vaucluse).

TOURETTES-LEVENS.—A Latin Inscription.—The following inscription, found at Tourettes-Levens (Alpes Maritimes), is published in *C. R. Acad. Insc.* 1906, pp. 22-24: *Caio Clementis f. | Clementi Eraconis f. | Publio Clementis f. | Vectinia Enimanui f. | coiugi et fileis et | Posila Quarta Quinta | patri et fratribus | B. M.*

LA TURBIE.—**The Monument of Augustus.**—Excavations have been begun by the Société française de fouilles archéologiques at Turbie (Alpes Maritimes). The base of the monument erected in 7-6 B.C., in honor of Augustus, to celebrate the Roman victories in Gaul, is found to be 34 m. square. Some architectural fragments, some fragments of decorative sculpture, and parts of the inscription, the text of which is given by Pliny, have been found. (E. BABELON, *C. R. Acad. Insc.* 1905, pp. 783-787.)

VELEM.—**Prehistoric Antiquities.**—At the foot of St. Veit Mountain, near Velem, two sites yielded a great number of objects; a Celtic silver coin, bronze pins, fibulae, spirals, etc., pottery, and clay pyramids. These last were apparently used to support pots over the fire. The objects found belong to various parts of the La Tène and Hallstatt periods. Bronze fibulae were made by hammering as well as by casting in the Hallstatt period. (K. FREIHERR V. MISKE, *Mith. Anth. Ges.* XXXV, 1905, pp. 270-277; 13 figs.)

VERSAILLEUX.—**A Bronze Mercury.**—In *B. Soc. Ant. Fr.* 1905, pp. 284-286, J. DÉCHELETTE publishes (pl.) a fine bronze statuette of Mercury in the possession of Mr. Paul Lacroix, at Châtillon-de-Michaille. It was found at Versailleux (Ain). The god is nude, but for his sandals and a cloak thrown over his left shoulder and arm. In his hair are wings. The right arm is bent and partially extended forward. The left hand is broken off.

AUSTRIA-HUNGARY

GRADO.—**A Basilica and Roman Walls.**—In *Jh. Oesterr. Arch. I.* IX, 1906, Beiblatt, cols. 1-24 (14 figs.), H. SWOBODA and W. WILBERG publish a report of excavations in the Piazza della Corte at Grado. Roman walls, belonging to some large structure, were found, and above these remains of two churches. The earlier was without aisles. The nave was 19.02 m. long by 10.13 m. wide inside. Many remains of mosaic, sarcophagi, inscriptions, and marble ornamentation were found. This church was built about the middle of the fifth century and rebuilt about 475 A.D. Later, in the ninth century, a church with nave and two aisles was built on the same site.

SOUTHERN ISTRIA.—**Excavations at Val Catena and Elsewhere.**—In *Jh. Oesterr. Arch. I.* IX, 1906, Beiblatt, cols. 25-48 (14 figs.), A. GNIRS describes with many details the continuation of excavations at Val Catena, on the island of Brioni Grande (cf. *Am. J. Arch.* 1905, p. 130). The villa near the southern temple (of Neptune?) was excavated. It was a great collection of buildings, situated on four terraces. Near it was a second villa, the remains of which are less important. Various fragments of architecture belonging to the temple were found. In the villa were fragments of pottery with potters' stamps, utensils, etc. On the mainland opposite Val Catena, at the mouth of the Val Bandon, are numerous remains of ancient buildings. On the shore is a large villa, the mosaics and architectural remains of which are good work, probably of the first century after Christ. Other remains of Roman structures were found at two points in the neighborhood. A villa at Siana (Kaiserwald), near Pola, was also investigated. In these places several potters' stamps were found. In Pola the theatre was

examined, and at different places in the city various fragments of architecture and sculpture, as well as two fragments of inscriptions on grave-stones, were found.

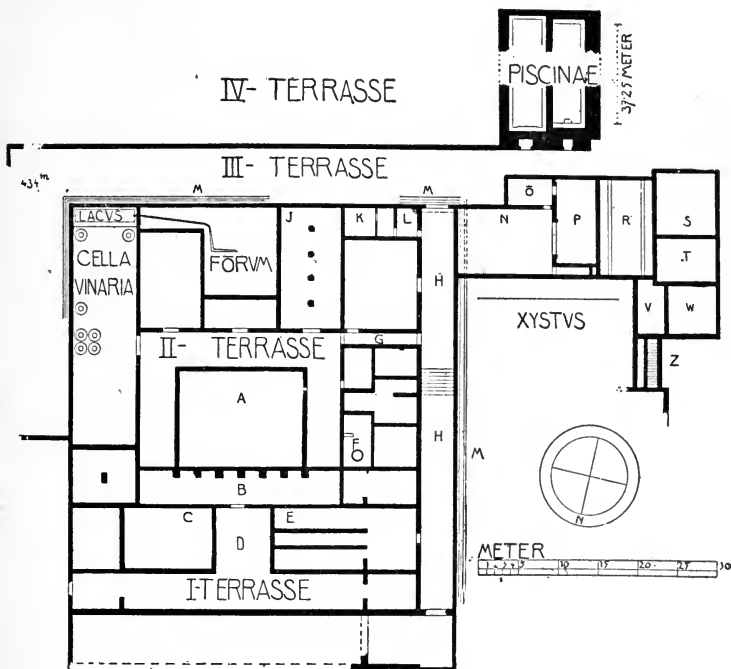


FIGURE 5. — VILLA AT VAL CATENA.

GREAT BRITAIN

BATH. — **A Bronze Vase.** — In *Proc. Soc. Ant.* XX, 1905, pp. 265-267 (pl.), F. HAVERFIELD publishes a bronze vase, with a handle ending in a horse's hoof, which was found at Bath. The vase is early Italian, but whether it reached Bath in the second or third century B.C. or in modern times is not known.

Various Minor Discoveries. — In *Proc. Soc. Ant.* XX, 1905, pp. 247-255, A. T. MARTIN reports the discovery of a grave containing a small coffin, probably of the Romano-British period, at Saltford, various specimens of pottery, etc., in and near Bath, and traces of Roman roads. On Lansdown, remains of an ancient road, two fortifications (which are not proved to be Roman), and two tumuli were investigated. The most interesting object found is a gold-plated ornament, probably an example of the sun-disk type.

CAERWENT. — **The Excavations.** — The results of the excavations at Caerwent (Venta Silurum) in 1904 are published by T. ASHBY, JR., in *Archaeologia*, LIX, ii, 1905, pp. 289-310 (3 pls.; 7 figs.). Four houses were

completely excavated. One of these, house XII, is almost the largest yet found at Caerwent. It contains a fine large mosaic with geometrical patterns. In house XI a dedication to Mars Lenus, inscribed on the base of a statue, was found. It is dated August 23, 152 A.D. Various fragments of pottery, a few graves, a lime-kiln, and other remains are described. (Cf. *Athen.* February 10, 1906; *Cl. R.* XX, 1906, p. 235.)

COLCHESTER. — **An Artisan's Urn.** — A Romano-British sepulchral urn, found at Colchester and now in the Colchester museum, is published by A. M. JARVIN in *Reliq.* XII, 1906, pp. 48-49 (fig.). Tools — pincers, hammer, anvil, etc. — are moulded on the outside. It probably held the ashes of a smith or armorer.

Late Celtic Burial. — In *Proc. Soc. Ant.* XX, 1905, pp. 211-214 (pl.), H. LAVER describes some terra-cotta vases of known types found near Colchester. With them were some bronze articles, very ill preserved. The whole is a new specimen of late Celtic burial.

HARPHAM. — **Roman Mosaic.** — A Roman mosaic found at Harpham, E. R., Yorkshire, in June, 1904, is described by C. V. COLLIER, in *Proc. Soc. Ant.* XX, 1905, pp. 215-219 (fig.). Its most striking feature is a maze or labyrinth pattern. Few other remains now exists of the house which once contained the mosaic.

LONDON. — **Acquisitions of the British Museum in 1904.** — A condensed list of the additions to the departments of Egyptian and Assyrian, Greek and Roman, and British and Mediaeval Antiquities and Ethnography is given in *Arch. Anz.* 1905, pp. 166-169. Among the objects are the following: A tomb built of finely sculptured and painted slabs, of the VIth Dynasty, the head of a granite portrait statue of a priest, of about 600 B.C., and a large collection of scarabs from Egypt; an inscribed tablet giving the history of the Assyrian king, Tukulti-Ninib I, of about 1275 B.C., here shown as a contemporary of Bibeashu, king of Babylon; two gold bars with Latin mint marks, probably from Aboukir; various pieces of gold and silver jewellery; a bronze relief possibly representing Anchises and Aphrodite, and a bronze statuette of Hermes, both once the property of Mr. John Hawkins and belonging to the series found in Epirus in 1792; a bronze warrior on horseback, detachable, from Lucania, fine archaic work of the sixth century B.C.; a bronze figure of a man, from the province of Badajoz, Spain, of early Graeco-Celtiberian art; a marble head, replica of a good Greek work of the fourth century; a miracle-figure of a goddess, with holes connecting the mouth and breasts with a cavity behind; a mirror case of terra-cotta imitating silver; an Ionic black-figured crater of the early sixth century, on which the details are in white paint instead of incisions; some primitive dark-colored vases from a necropolis in Mysia belonging to a civilization like that of the second city at Hissarlik; the Morel collection of 1452 objects in bronze, pottery, etc., illustrating the late Celtic and early British period of the British Isles; a series of colored casts from sculptures in gesso duro in the palace at Cnossus; three post-Christian Roman brooches in bronze and enamel; a number of volumes and pamphlets from the library of the late Dr. A. S. Murray; articles from the stone and bronze ages in England, Scotland, and Ireland, some with Egyptian analogues; carved slabs, stone and iron tools, a rude vase, a gold ring, and a very remarkable triple gold necklace found at Carlisle, all from the Romano-British period.

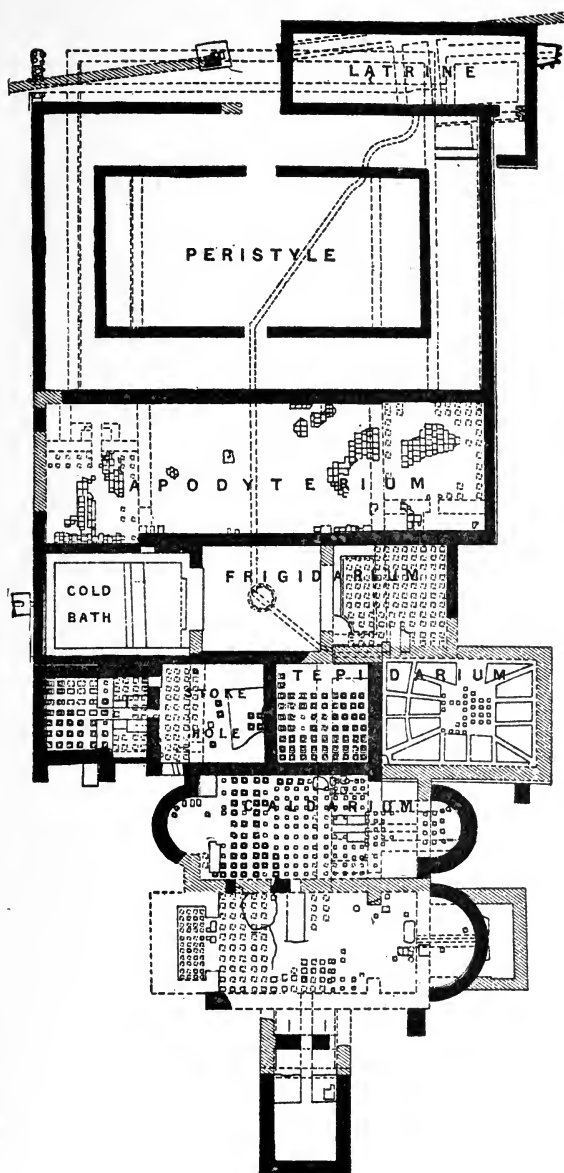


FIGURE 6. — PLAN OF THE BATHS AT SILCHESTER.

A Forged Archaic Head.—In *R. Arch.* VII, 1906, pp. 139–141 (3 figs.), S. REINACH publishes a marble head in the possession of the antiquaries, Messrs. Spink, in London. It resembles the heads of the archaic ‘maidens’ found on the Acropolis at Athens, but is said to have been found in Boeotia. *Ibid.* p. 343, is a note stating that Mr. Jean de Mot, of the museum at Brussels, declares the head to be a forgery which was offered to several museums in 1904, when it was said to be from Athens.

OXFORD.—**An Unpublished Panorama of Rome.**—At a meeting of the British School at Rome, April 4, 1906, T. ASHBY, Jr., discussed a panorama of Rome in the Bodleian Library. Its author is probably Anton van den Wyngaerde, and its date is before September 27, 1557. The view is taken from a point about 150 yards east of S. Sabina, on the Aventine. (*Athen.* April 21, 1906; *Cl. R.* XX, 1906, pp. 235 f.)

SANDY, BEDFORDSHIRE.—**Roman Bronzes.**—In *Proc. Soc. Ant.* XX, 1905, p. 340 (fig.), W. RANSOM publishes a Roman bronze plaque, bearing a head of Mercury in relief (front face), which was found at Sandy, Bedfordshire, where several iron implements of Roman date were also found. Several other Roman antiquities, found in London and near Cambridge, are briefly described.

SILCHESTER.—**The Excavations in 1903 and 1904.**—In *Archaeologia*, LIX, ii, 1905, pp. 333–370 (13 pls.; 14 figs.), the results of the excavations at Silchester in 1903 and 1904 are described and discussed by W. H. ST. JOHN HOPE and GEORGE E. FOX. Insula XXXIII was excavated. It contained several houses and other buildings, but the most interesting are the baths, which were completely excavated (fig. 6). Their plan and history have been carefully studied, and the results of this study appear in the plates and text.

ROMAN REMAINS IN SCOTLAND.—In *Reliq.* XII, 1906, pp. 1–18 (5 figs.), R. COCHRANE gives a sketch of investigations and publications of Roman remains in Scotland during recent years. Most of these are camps, more or less closely connected with the Roman wall. Such camps, or sections of the wall, have been excavated at Barr Hill, Birrens, Camelon, Castlecary, Rough Castle, Inchtuthil, Lyne, Cappuck, and Newstead. Coins, pottery, glass, tools, and a few inscriptions and sculptures were found.

AFRICA

CARTHAGE.—**A Painted Marble Sarcophagus.**—In *C. R. Acad. Insc.* 1905, pp. 750–752, a marble sarcophagus, discovered in November, 1905, is described by A. L. DELATTRE. The inside measurements are: length, 2.31 m., width, 0.70 m., depth, 0.86 m. The corpse had been contained in a wooden coffin, adorned with painting and gilding, traces of which are visible on the remaining fragments of wood. The bronze handles were found. With the remains of the corpse were various objects, among them a ring, on the carnelian bezel of which the figure of Nephtis and five or six Punic letters, perhaps the name of the deceased, are engraved. In the pediments of the sarcophagus (which is the largest discovered at Carthage), Scylla is represented *en face*, with wings, her waist encircled by dogs, and with a serpent instead of legs. Several wooden sarcophagi were found in the same chamber. *Ibid.* 1906, pp. 10–21 (6 figs.), the sarcophagus and the objects found with it are described in detail.

A Dedication to Bacchus.—In *C. R. Acad. Insc.* 1906, pp. 95–96, A. HÉRON DE VILLEFOSSE publishes a dedication reported by A. L. Delattre from Carthage: *Deo Libero | amplissimae Karthaginis | oenopolae cum merariis omnibus*. The stone on which it is carved was doubtless the base of a statue. The *merarii* are probably drinkers of pure wine (*merum*). Inscriptions, *merum*, *da merum*, *mitte merum*, etc., on drinking cups, found chiefly in the Rhine country, seem to support this interpretation.

HENCHIR-ES-SRIRA.—**A Temple of Saturn.**—In *B. Arch. C. T.* March, 1906, pp. 15–18, the discovery by A. DENIAU of a temple of Saturn is reported. The temple is excavated in the rock. It measures 15 m. by 10 m. and had columns at the entrance. Besides some inscriptions, one of which gives the name of the god, many stelae, lamps, and other objects came to light.

KHANGUET EL HADJAJ.—**A New Formula.**—In *B. Soc. Ant. Fr.* 1905, p. 215, the following inscription, which ends with a new formula, is published from a communication by P. GAUCKLER: *Saturno Aug(usto) sa|cru(m). C. Memmius | Pudens sacer|dos intravit | sub iugu(m) l(ibens) a(nimo)*.

ORLÉANSVILLE.—**An Inscription of Trajanus Decius.**—In *B. Soc. Ant. Fr.* 1905, pp. 320–322, J. TOUTAIN publishes an inscription copied at Orléansville, Algiers, which gives the name of the emperor Trajanus Decius in a slightly unusual form. It is probably part of a milestone. The text reads: *Imp. [Caes.] | Q. D[ecio] | Trai[ano] | invic[ito] | pio feli[c] | e Aug. . . . | p. m. t[r] ib. . . .*

SOUSSE (HADRUMETUM).—**A Tabula Devotionis.**—In *B. Soc. Ant. Fr.* 1905, pp. 291–294, A. HÉRON DE VILLEFOSSE publishes a lead tablet from Soussé on which are inscribed magic formulae in Greek letters. About these are lines in the shape of a horseshoe, and a figure like a pyramid appears among the letters. The words *Ιαω* and *Σαβωθ* are among those read.

COLONIA THUBURNICA.—**A Youthful Aedile.**—In *B. Soc. Ant. Fr.* 1905, p. 264, L. CARTON publishes (from the *Bulletin de la Société archéologique de Soussé*) an inscription of the Colonia Thuburnica, which reads: *D.M.S. | Q. Octavius Q. fil. Cornelius | primus optime | indolis adulescens aedilis | designatus | pius vixit an[is] xxiij m. vi | diebus xvij | h.s.e.* The youth of twenty-four was already *aedilis designatus* and would have entered upon his office in his twenty-fifth year.

TIMGAD.—**A Polychrome Statuette.**—In *B. Soc. Ant. Fr.* 1905, pp. 255–257 (fig.), is a note by FR. CUMONT on a polychrome marble statuette, found in 1904 at Timgad. It represents a youth in Oriental costume, standing with legs crossed. Head and feet are missing. If the broken attribute in the left hand was a *pedum*, the figure represents Attis; if it was a torch, the figure is a *dadophorus*, or torch-bearer, such as appear at each side of Mithra slaying a bull. The latter alternative is probable, and perhaps a Mithraeum may be found at Timgad.

THE LAKE OF TUNIS.—**The Fare at the Ferry.**—In *C. R. Acad. Insc.* 1906, pp. 118–121, A. HÉRON DE VILLEFOSSE publishes, in the name of Father DELATTRE, the following inscription: *Quid rataris transeuntes | dare debeant. homo caballaris fl. IIII, homo pedester fl. I, | burdo caricatus cum burdonariu fl. IIII, | burdo levis cum burdonariu fl. II, |*

camellus caricatus cum camelariu fl. V, | [*camellus levis*] *cum camellariu fl. III*, | [*asinus* (?) *caricatus cum asin* (?)] *ario fl. IIII*, | [*asinus levis cum asinario fl. II* (?)]. This inscription was found between Goulette and Rades, on the shore of the lake of Tunis. Here *fl.* is for *follis*, a small coin in use in the third century and later. The word *rataris* seems here to designate the passengers in the *rates* or *ratariae*, ferry boats. In the itinerary of Antoninus (57, 3), the reading *Maxula Prates* should probably be *Maxula p(er) rates*.

UTICA. — **A Punic Necropolis.** — In *C. R. Acad. Insc.* 1906, pp. 60–63 (cf. *B. Arch. C. T.* February, 1906, pp. 15 f.), A. L. DELATTRE describes a Punic necropolis recently discovered at Utica. It contains many sarcophagi, some of which are monolithic, others formed of several slabs. The graves are arranged in various ways, not regularly as at Carthage. Many objects of bronze and other materials were found, among them gold jewellery. The necropolis belongs to about the fifth century B.C. Near the necropolis a Roman house, with mosaics and frescoes, was discovered, and at no great distance the ruins of a Roman monument, including remains of architecture of good style, columns, architraves, capitals, etc., came to light. Several fine heads of statues, among them one that is probably a portrait of an empress, were found here. A fragmentary inscription reads:
i vir amp | *tulit et ped* | *misadvezi (t)* | (*Af*)*ricanaru(m)* |
(*th*)*ermis*. The excavations are conducted by the Count de Chabannes.

A Dial, Small Sculptures, Inscriptions. — In *B. Soc. Ant. Fr.* 1905, pp. 262 f., in a note by G. HAUVETTE, a marble dial decorated with the signs of the zodiac, a small bronze statuette of a draped female divinity, a profile of a woman in yellow marble, and a female head of terra-cotta are described. Four inscriptions are published. One reads: *Im[p.] Ca[es]* | *Caecilius Q. f.*; two are Christian epitaphs. All these objects were found at Utica.

UNITED STATES

BOSTON. — **Acquisitions of the Museum of Fine Arts.** — In 1905 the museum received as a gift from Mr. E. W. Forbes a fine bronze box-mirror, with a relief representing Meleager and the Calydonian boar. The relief was evidently originally intended for some other use. The design is derived from the same original as that of the Attic vase published in *Ann. d. Ist.* 1868, pl. LM (*Lex. Myth.* p. 2615). The relief belongs to about 400 B.C. A bronze statuette of a nude Zeus (published *Ann. Brit. S. Ath.* III, pp. 149–152; pl. X, 1) is lent by Mr. Forbes. Three facsimiles on canvas of frescoes in the Tomba Golini at Orvieto (DENNIS, *Cities and Cemeteries of Etruria*, II, pp. 52–61), and a restoration in plaster of the Acroterion from an Attic grave stele (*Twenty-ninth Annual Report*, p. 55, No. 4), have been purchased. (B. H. HILL, *Thirtieth Annual Report* (1905) *Museum of Fine Arts*, pp. 46–48. Cambridge, 1906, University Press.)

The Egyptian Department of the Museum. — In the *Thirtieth Annual Report* (1905) of the Museum of Fine Arts at Boston, pp. 51–55, A. M. LYTHGOE describes the arrangement by which he is working with Dr. Reisner at Gizeh for the joint benefit of the Museum of Fine Arts and Harvard University. A number of statues and reliefs of the Old Empire have been found, and additional facts have been gained for the history of

the development of the mastaba. The museum has received from Mr. Theodore M. Davis a representative selection of "foundation deposits" from the tomb of Hatshepsut and several other objects, including the upper half of a group of two fine limestone statuettes, with their inscribed base, probably of the nineteenth dynasty, and (as a loan) three wooden ushabtiu from the tomb of Ua and Tua. From the Egypt Exploration Fund antiquities from Sinai and Deir-el-Bahari, and a gold statuette of the ram-headed god Hershef, from Ehnasya, have been received. Mrs. Emma B. Andrews has given the museum some Coptic embroideries and glass inlays of the New Empire. Some Coptic tapestries, etc., have been acquired for the textile department (p. 57).

NEW YORK. — The Metropolitan Museum. — In the *Bulletin of the Metropolitan Museum of Art*, May, 1906 (Vol. I, No. 6), pp. 77–80 (8 figs.), GISELA M. A. RICHTER describes the collection of three hundred Greek vases recently acquired by the museum. Almost half of the collection consists of Attic black-figured and red-figured vases. Other styles are well represented. *Ibid.* pp. 80–82 (fig.), E. R. (OBINSON) describes the marbles from the Gius-tiniani collection which were presented to the museum by Mrs. Frederick F. Thompson in 1903. One draped female figure, which lacks the head and hands, is a good specimen of Greek work of the fourth century B.C. A list of the eleven statues and six busts presented by Mrs. Thompson, with references to publications, is given. *Ibid.* pp. 82–83, E. R. assigns the chariot from Monteleone di Spoleto to the sixth century B.C., and gives the reasons for calling it Etruscan rather than Greek.

Bronze Statue of Trebonianus Gallus. — A bronze statue of Trebonianus Gallus, which was dug up in fragments in Rome, near San Giovanni in Laterano, early in the nineteenth century by Count Nicolas Nikititch Demidov, has been restored by André and purchased from Rollin & Feuardent by the Metropolitan Museum. Trebonianus is represented nude, save for his shoes and a cloth that is draped over his left shoulder and arm. He stands with raised right hand, and rests his weight on the right foot. The statue is published by C. M. FITZGERALD in the *Bulletin of the Metropolitan Museum of Art*, I, 1, November, 1905, pp. 12 f. (2 figs.).

Coins and Scarabs in the Metropolitan Museum. — The Ward collection of ancient Greek coins and the Ward collection of Egyptian scarabs have been presented to the Metropolitan Museum by Mr. J. Pierpont Morgan. The former contains about one thousand carefully selected specimens, many of them extremely rare and some unique, ranging from Spain and Gaul to Asia Minor and northern Africa (see JOHN WARD, *Greek Coins and their Parent Cities*). This collection is described by F. S. BENSON in the *Bulletin of the Metropolitan Museum of Art*, I, 3, February, 1906, pp. 42 f. The collection of about 450 scarabs, amulets, and seals (see JOHN WARD, *The Sacred Beetle: a Popular Treatise on Egyptian Scarabs in Art and History*, New York, 1902, Charles Scribner's Sons) is described, *ibid.* pp. 43–45 (14 figs.), by C. R. GILLETT.

Egyptian Antiquities in the Metropolitan Museum. — In the *Bulletin of the Metropolitan Museum of Art*, I, 4, March, 1906, p. 61, C. R. GILLETT describes some Egyptian stonecutter's tools, a hoe, some wooden figures, beads, and other small objects derived from the excavations of the Egypt Exploration Fund at Deir-el-Bahari, Oxyrhynchus, and Ehnasya.

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

GENERAL AND MISCELLANEOUS

CILICIA AND LYCAONIA.—Byzantine Churches.—Notes on a Journey through Cilicia and Lycaonia.—In *R. Arch.* VII, 1906, pp. 1-29 (24 figs.), GERTRUDE LOWTHIAN BELL publishes notes on a journey in Cilicia and Lycaonia. Her chief interest is in Byzantine remains. She describes the two basilicas at Budrum (Hieropolis Castabala), the basilica at Kars Bazaar, and three basilicas at Anabazus. An inscription, Ε]ΤΟΥΥΕΛΛ⁸Φ, gives the date of the second basilica at Anabazus, but the significance of the letters is not clear, though the date probably falls in the reign of Justinian, to whose reign the first basilica is also assigned. The third basilica is Armenian. *Ibid.* pp. 385-414 (28 figs.), the churches at Sheher, Ak Kale, Kanytelideis (four basilicas), and Yemishkûm are described.

THE CORPUS OF GREEK CHRISTIAN INSCRIPTIONS.—The section of Byzantine Archaeology at the Archaeological Congress held at Athens in 1905 adopted the following among other resolutions with reference to the forthcoming publication, under the direction of Th. Homolle of the museum of the Louvre, of a Corpus of Greek Christian inscriptions: (1) the classification will be on a topographical basis; (2) all Christian inscriptions in Greek will be admitted (a certain discretion being left to the editors) from the origin of Christianity to 1821; (3) the *instrumentum* will not include seals, coins, or weights, and the words on scrolls or titles of images will be omitted unless they have historical significance; (4) in general, every historic and dated mediaeval inscription will be reproduced in facsimile. The conventional signs adopted are practically those of the *I. G.* (G. MILLET in *Byz. Z.* 1906, pp. 496-502.)

CONSTANTINOPLE.—A Portrait by Gentile Bellini.—Although Gentile Bellini spent almost the whole of the year 1480 at Constantinople executing commissions for portraits at the court of Mohammed, only three pieces resulting from his activity there are known,—a portrait in the Layard collection, and two drawings in the British Museum. J. R. MARTIN, in *Burl. Mag.* 1906, pp. 148-149, publishes a portrait which he found in an old album purchased in Constantinople and considers to be a work executed by Bellini during his sojourn in that city. It represents a young Turkish prince, turbaned and richly robed, sitting cross-legged and writing in a book which rests upon his knees. The flowers in the background were painted by a later Turkish artist, as well as the inscriptions in the upper right-hand corner, which Martin believes should be translated 'Work of Ibn Muezzin, who was a famous painter among the Franks.' The work is identified by comparison with the other products mentioned above of Bellini's year in the East. The significance of 'Ibn Muezzin' is yet to be discovered.

ITALY

ALBA.—A Signed Picture by Giulio Campi.—In *Arte e Storia*, 1906, pp. 17-18, EUCLIDE MILANO describes a picture by Giulio Campi, a pupil of Giulio Romano, in the cathedral at Alba. It represents St. Law-

rence before the emperor Valerian, about to be put to death. It is signed and dated 1566.

FLORENCE.—**Acquisitions of the Florentine Galleries.**—The Uffizi has recently acquired: a panel by Melozzo da Forlì, with an angel on one side which originally formed part of an Annunciation, and on the other side the lower part of a 'St. Benedict' (described by CARLO GAMBA in *Rass. d'Arte*, 1906, pp. 44-45); a 'Dominican Saint' by Cosimo Tura; a 'St. Sebastian' by Lorenzo Costa; two little panels of the Pisan School of the fourteenth century representing episodes in the life of S. Romualdo; another representing the Virgin crowned by angels, the work of the goldsmith Guardiagrele; an anonymous panel, probably of the early fifteenth century, with the portraits of the three Gaddi, — Gaddo, Taddeo, and Angelo; a 'Madonna and Child,' wonderfully preserved, by Jacopo Bellini; and in the collection of auto-portraits, the likenesses of Romney, Girolamo da Castello, and Bonnat. The Museo Nazionale has become the possessor of a 'Virgin and Child' of Italian origin, dating from the end of the thirteenth or the beginning of the fourteenth century, which has the hieratic stamp of the Byzantine Madonnas. (*Chron. d. Arts*, March 24, 1906, p. 90.) A fragment of a polyptych representing St. Louis of Anjou, Bishop of Toulouse, and attributed to Antonio Vivarini, was recently bought in Rome for the Florentine Galleries. (*L'Arte*, 1906, p. 151.)

A New Fourteenth-century Picture in S. Maria Novella.—A painting was recently discovered in the sacristy of S. Maria Novella by ALESSANDRO CHIAPPELLI, which he publishes and describes in *L'Arte*, 1906, pp. 146-150. It represents Christ and the Virgin enthroned, with files of saints and *beati* beside and beneath them. The *beati* are of the Dominican order and bear their appellations on the *nimbi* which surround their heads. Nearly all are of the thirteenth and fourteenth centuries, and the most recent is the Beato Maurizio d'Ungheria (1336), which gives a *terminus post quem* for the picture. Chiappelli assigns it, after a comparison with the frescoes of Nardo de Cione in the Strozzi chapel, to one of his followers.

A Rejected Design by Verrocchio.—In 1469 the Council of Six of the "Università della Mercantanzia" at Florence opened a competition for the painting of the Seven Virtues in the *Sala di Consiglio* of the Mercantanzia. The records show that of these figures, which are now in the Uffizi, the contracts for 'Charity,' 'Faith,' and 'Temperance' were awarded to Piero Pollaiuolo, and that Verrocchio's design for the 'Faith' was rejected, probably because he asked too much. MAUD CRUTTWELL, in *Rass. d'Arte*, 1906, pp. 8-11, publishes a drawing in the Uffizi as Verrocchio's design for the 'Faith.' It is catalogued by Berenson in his *Drawings of the Florentine Painters* as the work of a follower of the Verrocchian manner of Botticelli, but Miss Crutwell regards the manifest weaknesses of the drawing as due to retouching by a later hand.

A New Gaudenzio Ferrari.—PIETRO TOESCA in *Rass. d'Arte*, 1906, pp. 42-43, publishes a 'Salvator Mundi' in the Carrand collection of the Museo Nazionale, which he regards as the work of the later period of Gaudenzio Ferrari, posterior to the 'Crucifixion' in S. Cristoforo at Vercelli (1529).

Frescoes by Castagno and his School.—Vasari's account of Castagno includes the notice that he painted in San Miniato al Monte in Florence,

but these frescoes were supposed to have been destroyed. A 'St Jerome,' however, which still exists in the upper church, is shown by internal evidence to belong to Castagno and to be a work of his later years. To his school are to be attributed the six medallions of Old Testament characters; namely, Noah, Isaiah, David, Joshua, Daniel, and Jonas, which adorn the spandrels of arches in the atrium of SS. Annunziata, which have been hitherto assigned to Andrea Feltrini. (EMIL JACOBSEN in *Rep. f. K.* XXIX, 1906, pp. 101-103.)

IMOLA. — **A Marble Cross.** — A work of early Christian art has been found at Imola, a small marble cross, having on one side the figure of the suffering Christ, on the other Christ with head erect and face serene. (*Rend. Acc. Lincei*, 1905, p. 293, from *Not. Scavi*, 1905, fasc. 9.)

MILAN. — **A 'Capitello Istoriato.'** — The Museo Archeologico of Milan recently acquired from the church of San Bartolommeo in Bosco, near Appiano, a capital with carved reliefs. The subject of these reliefs is explained by D. SANT' AMBROGIO in *Arte e Storia*, 1906, pp. 3-5, who finds that they refer to the Indian mission of the apostle Bartholomew and are drawn from the apocryphal acts of that saint written by the author known as the Pseudo-Abdias of Babylonia.

The Doors of the Cathedral. — The competition for the remodelling of the doors of the Duomo at Milan, which is a part of the general project for replacing the Renaissance façade with a Gothic one consonant with the rest of the building, was decided in favor of Ludovico Pogliaghi, whose work is now nearly finished. The reliefs on the bronze doors represent episodes from the life of Christ, the two vertical rows of panels being separated by an immense tree, the foliage of which divides above and frames a "Glorification of the Virgin." Along the base runs a row of figures of the great archbishops of Milan. (*R. Art Chré.* 1906, p. 71.)

Restoration of the 'Last Supper' of Leonardo. — The Italian Minister of Public Instruction has appointed a commission to devise means for restoring the 'Cenacolo' of Leonardo, which of late has deteriorated rapidly. Besides connoisseurs like Corrado Ricci and Cavenaghi, the commission includes chemical and other experts.

NAPLES. — **A New Bernardo Daddi.** — In *L'Arte*, 1906, p. 150, A. VENTURI ascribes to Bernardo Daddi a 'Madonna with Four Saints' in the Museo Nazionale at Naples. It is the wing of a diptych, the missing wing of which was probably painted with an Annunciation.

A 'Crucifixion' belonging to an Altarpiece by Masaccio. — Vasari's life of Masaccio contains the description of an altarpiece which he made in 1420 for the Chiesa del Carmine in Pisa, of which three pieces — the 'Adoration of the Magi,' the 'Crucifixion of St. Peter,' and the 'Beheading of St. John Baptist' — are in the Berlin Museum, and two figures of saints, a 'St. Paul' and a 'St. Andrew,' are in Pisa and Vienna, respectively. The composition which occupied the summit of the altar consisted, Vasari says, of "molti Santi intorno un Crocifisso," and this is to be identified, according to W. SINDA, with a 'Crucifixion' in the Naples Museum. To the left of the Cross stands the Virgin in rapt contemplation of the Crucified. The Magdalene, kneeling at the foot of the Cross, stretches forth her arms with a gesture of despair, while St. John stands to the right, with head bowed in grief. (*L'Arte*, 1906, pp. 125-127.)

PISA.—**Another Bartolomé Vermejo.**—The identification of the painter of 'St. Michael' belonging to Sir Julius Wernher, and signed 'Bartolomeus Rubens,' with Bartolomé Vermejo of Barcelona (see *Am. J. Arch.* 1906, p. 131), has led to the "discovery" of another picture apparently from the same hand, although hitherto ascribed to Lucas van Leyden. It is a 'St. Catherine crowned and holding a Book and sword,' with a vanquished king at her feet, and is in the Museo Civico at Pisa. It is published and discussed in *Burl. Mag.* 1906, pp. 282-283, by WALTER DOWDESWELL. In *Chron. d. Arts*, January 13, 1906, p. 13, FIERENS GEVAERT notes that the two towers in the background of the central panel are the towers of Notre Dame and the bell tower at Bruges.

ROME.—**Changes in the Vatican.**—The Pope has ordered the transfer to the apartments of the "Floreria" of the pictures of the Pinacoteca (including the famous 'Transfiguration'), which are now kept in three small rooms on the third floor. The "Appartamenti Borgia," now occupied by the Secretary of State, will be opened to the public, affording access to Pinturicchio's frescoes. The large salons of the first floor, to which Bernini's staircase leads and which had been divided into several small apartments, have been restored to their original form. In one of the rooms overlooking the Piazza San Pietro the tapestries attached to the walls have been removed, revealing some excellent frescoes of the school of Guido Reni and Carlo Dolci. (*Chron. d. Arts*, April 14, 1906, p. 114.)

A Carlo Crivelli.—D. F. PLATT publishes in *Rass. d'Arte*, 1906, p. 30, a 'Pietà' by Carlo Crivelli, at present in the collection of Dr. Nevin at Rome. The figure of Christ is half gone, and the rest of the picture, while free from retouches, is somewhat damaged. It comes from the Cacciakupi collection at Macerata.

An Autograph of Pinturicchio.—A document recently brought to light by F. Briganti contains an autograph communication from Pinturicchio to the vicar of Sta. Maria del Popolo asking him to preserve the scaffolding which he used in decorating the choir of the church. It is dated 1510, thus fixing the date of the frescoes. (*Chron. d. Arts*, April 21, 1906, p. 123.)

SICILY.—**Little-known Monuments.**—ENRICO MANCERI, who was recently commissioned by the Italian government to form a catalogue of the works of art in the Sicilian provinces of Catania and Caltanissetta, gives the first-fruits of his explorations in an article entitled 'Sicilia ignota' in *L'Arte*, 1906, pp. 1-18. The reproductions begin with the doorway of S. Maria la Vetere in Miltello, dated 1506, which the writer considers the first work of Domenico Gagini and Laurana. The same church possesses a magnificent majolica 'Nativity,' placed over an altar in the right nave, which has the characteristics of Andrea della Robbia. The *duomo* of Piazza Armerina possesses a silver reliquary of 1405, with the date inscribed upon the base, together with the name of the maker, "Simon de Aversa." The article closes with a reproduction of the apse and campanile of Santa Maria la Cava at Aidone, of the fourteenth century.

SIENA.—**A Document proving the Origin of Niccolò d'Apulia.**—The controversy regarding the origin of the sculptor Niccolò d'Apulia will apparently be decided by the extract from a document in the archives of Siena, published in *L'Arte*, 1906, p. 127, by A. VENTURI. This shows that one of the witnesses to a monetary transaction of the year 1266 was

"Magister Nicholaus de Apulia." His name had hitherto been seen only in the ambiguous collocation "Nicholaus Petri de Apulia," so that the designation "de Apulia" was applied by some to his father, and not to the artist himself. This document also settles the question of his presence at Siena at this time.

VENICE.—**Contributions for the Campanile.**—In *Rend. Acc. Lincei*, 1905, p. 290, is a summary of an article by G. GHIRARDINI (*Not. Scavi*, 1905, fasc. 8), in which are collected all the facts relating to contributions for the campanile at Venice made by the neighboring cities—Altinum, Opitergium, and Aquileia—and by the cemeteries of the Istrian and Dalmatian coasts.

A Portrait of Dürer.—KARL FREY, in a communication to the Société des Arts at Bern, announces the discovery of a portrait of Dürer in Marco Marziale's 'Supper at Emmaüs,' dated 1506, and preserved in the Accademia delle Belle Arti at Venice. The master appears in the figure of a pilgrim placed at the extreme left of the table, to the right of Christ. (*Chron. d. Arts*, May 5, 1906, p. 142.)

VIBOLDONE.—**Frescoes by Giovanni di Milano.**—WILHELM SUIDA, in *Rass. d'Arte*, 1906, pp. 11-14, publishes the earliest dated work of Giovanni di Milano, consisting of a Madonna enthroned between St. John the Baptist and archangel Michael on one side and Sts. Nicholas and Bernard on the other. This fresco, which is in the choir of the church at Viboldone, near Milan, bears the date 1349, and shows not only acquaintance with the contemporary Sienese, but the unmistakable influence of Taddeo Gaddi, thus confirming Visari's statement that Giovanni was the pupil of the Florentine. Suida publishes also Giovanni's later frescoes in the oratory of Mochirollo near Lentate, in the province of Milan, which were first attributed to him by Giulio Carotti in the *Arch. Stor. Lomb.* of 1892.

ZERMAN.—**Frescoes by Paolo Veronese.**—BERNHARD PATZAK, in *Rep. f. K.* XXVIII, 1905, pp. 444-447, describes unknown frescoes executed by Paolo Veronese in the village of Zerman, near Treviso. The principal interest attaches to the Villa da Riva, once a favorite resort of the great painter, which he decorated with frescoes both on the façade and in the interior. The left wall of the façade still displays a group of two women embracing each other, apparently a 'Meeting of Mary and Elizabeth.' On the other side appear the remnants of a 'Husband's Return,' a patrician in a white mantle climbing a flight of steps, and a young woman, distaff in hand, apparently awaiting him. Such fragments of the interior decoration as have not been painted over show that the scenes were of a playful character, putti, children riding a pig, etc. The façade of the parish church was also painted by Paolo, and of this work the figure of St. Helena still remains. Two wayside chapels in the village retain traces of frescoes from the master's hand.

SPAIN

MADRID.—**The New Velasquez in the Prado.**—A. G. B. RUSSELL in *Burl. Mag.* 1906, pp. 351-352, publishes the portrait of Don Diego del Corral y Arellano, recently bequeathed to the Prado by the Duchess of Villahermosa. It was executed in 1631, just after Velasquez's return from Italy, and shows the stimulus received from his journey, and particularly

the influence of Tintoretto. The subject was an eminent jurist of the time, frequently employed by the crown and knight of the order of Santiago, the cross of which appears on his breast. The companion picture of Don Diego's wife and child is regarded by Russell as almost wholly the work of an assistant, while Justi refuses to allow Velasquez's claim to the authorship of the male portrait.

The Villahermosa Tapestries. — At the Archaeological Museum are being exhibited the tapestries which have recently been bequeathed to the state by the Duchess of Villahermosa. They represent scenes from the life of the Apostles, done apparently after Raphael's cartoons, and were executed, probably in 1620, by Jean Raes of Brussels. (*Chron. d. Arts*, March 31, 1906, p. 98.)

FRANCE

CHARTRES. — A Mediaeval Sarcophagus. — Recent excavations on the site of the church of Notre-Dame-de-Jehosophat have unearthed a sarcophagus ornamented with foliage in the best style of the Chartres School of sculpture. It is regarded as the tomb of the bishop John of Salisbury, who died in 1180. (*Chron. d. Arts*, April 21, 1906, p. 122.)

DIJON. — A Lithograph after a Lost Painting. — In *R. Art Chrét.* 1906, pp. 48-49 (fig.), H. CHABEUF publishes a lithograph which seems to be copied from a miniature and shows some resemblance to the 'Adoration of the Shepherds' by the "maître de Flémalle" in the Dijon Museum. It represents the Circumcision, the scene being laid in a church interior, manifestly that of Notre-Dame de Dijon.

PARIS. — Acquisitions of the Louvre. — The Louvre has recently acquired a 'Man with a Wine-glass,' from the collection of Count Wilczek at Vienna, a picture of the fifteenth century which figured at the *Exposition des Primitifs*. To the museum of sculpture has been added a statuette — a weeping figure of a bearded man — from the tomb of Jacques de Malain, which once stood in the church of St.-Martin de Lux, near Arc-sur-Tille (Côte-d'Or). (P. VITRY, *B. Soc. Ant. Fr.* 1905, pp. 198-199.) The additions to the gallery of paintings of the years 1904-05, which have been already noted in the *Am. J. Arch.* are described in *Gaz. B.-A.* XXXV, 1906, pp. 203-309, by HENRY DE CHENNEVIÈRES. Reproductions are given of the 'Assumption of the Virgin' by Tiepolo, which formerly decorated a ceiling in a palace at Genoa; the 'Virgin and St. Ildefonso' by Luiz Dalman; the 'Portrait of King Ferdinand' by el Greco; a 'Portrait of a Man' by a Spanish master, and of some modern paintings. The sculptures newly acquired by the Louvre are described by ANDRÉ MICHEL in *Gaz. B.-A.* XXXV, 1906, pp. 393-414, and include two curiously carved twisted columns from the Abbey of Coulombs in the diocese of Chartres, belonging to the twelfth century; a relief representing St. Matthew writing at the dictation of an angel, from Chartres; a stone figure of the Virgin and Child of the region of Sens, the attitude of the Child illustrating the inability of the fourteenth-century sculptors to express the grace of infancy; a beautiful Madonna in stone with traces of polychrome decorations, a product of the Ile de France, also of the fourteenth century; a wooden Virgin from an Annunciation group, of the Italian *quattrocento*; and

a polychrome statue of the Madonna in stone, of the school of Champagne, dating from the sixteenth century.

Miniatures by Jean Fouquet.—An early fifteenth-century manuscript of the second half of a French version of Josephus, originally the property of the Duc de Berri, was bought in London three years ago. It contained a frontispiece in the style of Jean Fouquet, but the other twelve illustrations had been torn out. Volume I of this Josephus is in the Bibliothèque Nationale, and a note in that volume states that all but three of the miniatures were made by Jean Fouquet, when the book had passed into the possession of Louis XI. The history of the Josephus is narrated by H. YATES THOMPSON in *Burl. Mag.* 1906, pp. 80–85. It passed into the library of Colonel Townley at the end of the eighteenth century, and was sold at the sale of his library in 1814. The catalogue of the sale shows that the missing miniatures were then in the volume. Ten of them have recently been found in an album in the king's library at Windsor Castle (4 figs.). The second volume, with the missing twelve pages restored, was presented to the Bibliothèque Nationale on the occasion of King Edward's recent visit to Paris.

Copperplates by Rembrandt.—A series of eighty-five copperplates by Rembrandt, including 'The Descent from the Cross,' 'The Resurrection of Lazarus,' 'The Death of the Virgin,' 'Dr. Faust,' etc., has just been discovered in Paris. Out of the collection forty-five have been found to be in perfect condition. It has been presented to the Ryks Museum by the proprietors of *L'Artiste*, but a limited number (100) of examples on Japanese paper will be offered for subscription at 1000 fr. per album. The history of the collection will probably be discussed in the preface to the above-mentioned reprint. (*Athen.* January 20, 1906.)

HOLLAND

THE HAGUE.—**New Rembrandts.**—Dr. Bredius, director of the museum at The Hague, has recently acquired an 'Andromeda' from the Oultremont family, which is a work of Rembrandt's youth, painted about 1632, in a period when the artist was particularly preoccupied with mythological painting. (*Chron. d. Arts*, February 24, 1906, p. 59.) In *Chron. d. Arts*, March 10, 1906, p. 74, the announcement is made that Dr. Bredius has found another Rembrandt in Friesland, a picture representing Saskia as Dido. The young woman, richly robed, is seated in a chair holding a large parchment in her right hand. To her right appears a goblet, carved from a cocoanut, and a copper basin. The background is gray, upon which the figure stands out in forceful colors and intense light, qualities which will appear to better advantage when the picture has received the cleaning which it badly needs. Dr. Bredius believes that Rembrandt painted it in 1634, when he went to Friesland to marry Saskia, the sleeves of her mantle being identical with those in the 'Sophonisba receiving the Poison' in Madrid, which was painted in that year.

GERMANY

BERLIN.—**Acquisitions of the Kaiser Friedrich Museum.**—The Kaiser Friedrich Museum has recently acquired: an 'Adoration of the

Shepherds' by Hugo van der Goes; two panels of the 'Legend of St. Bertin' by Simon Marmion; and a collection presented by James Simon containing a 'Madonna' by Mantegna, a Gerard David representing four saints in a landscape, some terra-cotta busts, a few Della Robbias, and a number of small Italian bronzes and medals. Some interesting additions have also been made by the loans of private collections, such as the Carstanjen collection, containing a fifteenth-century painting of the Cologne School, a 'Man reading,' and 'Rembrandt laughing,' by Rembrandt, a figure of a girl and two portraits by Frans Hals; the Thiem collection, containing: 'The Supper at the House of Simon' by Dirk Bouts, a 'Virgin' by Memling, a Pieter de Hooch, a Van der Meer, and the 'Portrait of a Woman mounting a Stair' by Van Dyck; lastly, a remarkable *tondo* by Botticelli representing the Madonna surrounded by eight angels, lent from the Raczinski collection at Posen. (*Chron. d. Arts*, May 12, 1906, pp. 152-153.)

The "Graphische Gesellschaft."—A society called Die Graphische Gesellschaft has been founded at Berlin for the reëditing of the rarest prints of the fifteenth and sixteenth centuries, particularly 'The Bible of the Poor' in the library at Heidelberg, the 'Seven Planets' (1450), the 'Eunuchus' of Terence (Ulm, 1461), and series of engravings on wood and copper, *e.g.* the work of G. Campagnola, of the Italian master of 1515, the 'Triumph of Faith' after Titian, the copper engravings of Adam Elsheimer, etc. A text by Max Lehrs, curator of the print room in Berlin, Max J. Friedländer, director of the Royal Museums of Berlin, and Paul Kristeller will accompany each publication. The honorary committee includes Bode, Bouchat, Sidney Colvin, Hymans, Corrado Ricci, the Duke of Devonshire, the Prince d'Essling, and others. (*Chron. d. Arts*, February 24, 1906, pp. 58-59).

HUNGARY

BUDA-PEST.—**The Sandor Lederer Collection.**—In *L'Arte*, 1906, pp. 96-107 (9 figs.), G. BERNARDINI describes the pictures, particularly those of Italian origin, in this private gallery. Those reproduced are: a 'Madonna' by G. F. Carotto; a Santa Giustina attributed to Cavazzola; a 'St. Jerome' by Previtali; a 'Female Saint' by G. B. Tiepolo; a 'Betrothal of St. Catherine' by Girolamo di Santa Croce; a 'Santa Lucia (?)' by Moroni; a 'Madonna' by Romanino; an 'Adoration of the Magi' from the *bottega* of Bonifacio; a 'St. Thecla' by Giampietrino; and 'The Naming of St. John Baptist' by Ferrari.

ENGLAND

LONDON.—**Altar Cross and Candlesticks in the Victoria and Albert Museum.**—Forty-five years ago the Victoria and Albert Museum acquired a beautiful cross of rock-crystal, carved with the crucified Christ between the four evangelists and mounted on an enamelled three-sided pedestal of silver-gilt with panels of rock-crystal carved with a 'Mourning over the Dead Christ,' a 'Resurrection,' and 'Descent into Hades.' A small hexagonal vessel of similar workmanship which was exhibited along with the cross was always thought to have something to do with it, but it was only recently that the discovery of a Venetian pamphlet of the early part of the last century, purporting to be a history of a cross made by Valerio Belli

of Vicenza (1468-1546) for Francis I, and at that time in private possession at Venice, showed the real relation of the vessel and cross by its reproduction of the original. The cross reproduced in the pamphlet is identical with that in the Victoria and Albert Museum, save that the crystal globe now in the middle of the stem is replaced in the drawing by a hexagonal member which was evidently taken out and made into the vessel. With the drawing of the cross appears another of one of the candlesticks which accompanied the former and were also the work, the pamphleteer asserts, of Valerio Belli. These are undoubtedly the candlesticks lent by Mr. Leopold de Rothschild to the Silversmiths' Exhibition at St. James's Court in 1903. The authorship is not completely proved by the newly discovered pamphlet, as we know nothing of the manuscript authority it cites; but whether by Valerio or not, a group of first-rate works by some craftsman of his time is now reconstituted. (H. P. MITCHELL in *Burl. Mag.* 1906, pp. 124-128.)

The Exposition of the Royal Academy.—Together with the works of English painters, to which the exposition was devoted, the paintings placed on view last winter included a few Dutch masters, of which the most important was 'The Family of the Painter' by Franz Hals, a group of five persons vivaciously painted in a landscape which perhaps shows the hand of Van Goyen. The exhibitor of this almost unknown picture was Colonel Ward, who also placed on view an equally new 'St. Sebastian' by Van Dyck, which dates from the artist's early period. (*Chron. d. Arts*, February 3, 1906, p. 36.)

The Rokeby Velasquez.—The 'Venus with the Mirror, and Cupid,' by Velasquez, from the Morrit collection at Rokeby House, after considerable discussion had been roused by the prospect of its being sold abroad by the syndicate which had acquired it, was finally bought for the National Gallery for over \$200,000 by the National Art Collection Fund. A reproduction of the picture appears as the frontispiece of the January (1906) issue of the *Burl. Mag.*, which devotes an editorial (written before the purchase was accomplished) to the means by which masterpieces of art may be acquired by the gallery and thus kept in England.

AFRICA

HADRUMETUM.—The **Christian Catacombs.**—A. HÉRON DE VILLEFOSSE, in *C. R. Acad. Insc.*, 1905, pp. 502-504, describes the extensive catacombs at Hadrumetum. Many of the inscriptions, painted on tiles or traced on the mortar, have disappeared; all are of an extreme simplicity, and with the exception of the epitaph of L. Stertinus Martialis, they do not mention the age of the deceased, but merely his name with the date of his death or the formula *in pace*. The catacombs resemble those of Tropaea in Calabria, which is interesting in view of De Rossi's theory that the Christian community of Tropaea was partly composed of a colony from Africa. The epitaph of L. Stertinus Martialis, who died at the age of seventy-six years, presents the formula *infante peregrinu*, which means that he died away from home, having been received transiently into the church of Hadrumetum. *Ibid.* pp. 504-522, is a detailed report on the catacombs by the excavator, Abbé LEYNAUD, which contains a reproduction of the plaster

bust of a man which was found in the catacombs in May, 1905. The head, which is bearded and slightly tilted toward the left, is probably not originally from the catacombs, but belongs to some neighboring pagan tomb. It is a cast, evidently executed immediately after the death of the subject.

ROUIS.—**A Basilica with Inscriptions.**—On a mound called Rouis, about 28 km. from Tebessa, the commandant Guénin has discovered a small basilica, which contained an inscription mentioning five Christian martyrs who met their death in 304 A.D., under the proconsul Anulinus. Among them is the hitherto unknown bishop of Theveste, Faustinus. (A. HÉRON DE VILLEFOSSE, *C. R. Acad. Insc.* 1906, pp. 141-144.)

TABARKA.—**A Christian Necropolis.**—At Tabarka, in Tunisia, recent excavations have found under several strata of late Christian graves the remains of a large basilica with a nave and two side-aisles, a lateral chapel, and subsidiary structures. A number of sepulchral mosaics were found, the latest belonging to the Byzantine necropolis which partly covered the church in the sixth and seventh centuries, the sanctuary itself having, perhaps, been destroyed in the Vandal invasion. The earliest epitaphs are laid in the floor of the church. One of these mosaics represents a building, which seems to be the basilica itself, and bears the inscription: *Ecclesia mater | Valentia in pacae* (sic). Another represents a wooded landscape with three men on galloping horses, and three doves, one of which holds in its beak a cross; the others hold a rose. Below is the inscription: *Angelorum (h)ospes | Martyrum comes | vitamque spirans | placidam . ad te sanc|te profectus sūt nost|ri memor . grata pie|tate . qua solet* (palm) *| Crescentius . diac . | in pace . red(didit) [animam] III. kal . Aug.* Below the inscription are three symbolical figures representing Christ, the Church, and the faithful; to the right a Constantinian monogramme, in the middle a ship with the *Alpha* and *Omega* on its hull, and on the left a fish in the path of the ship. (P. GAUCKLER, in *B. Soc. Ant. Fr.* 1905, pp. 242-248.)

UNITED STATES

NEW YORK.—**Acquisitions of the Metropolitan Museum.**—Among the works recently added to the Metropolitan Museum are: a 'Holy Family' by Baroccio; a 'Presentation in the Temple' by Luca Giordano; the 'Grand Canal,' by Guardi; a landscape by Van Goyen; a portrait of Don Sebastian Martinez by Goya; a 'St. John' by Murillo; a 'Portrait of a Young Man' by Lorenzo Lotto; a 'Portrait of an Old Woman' by Nicholas Maes; an allegorical figure by Carlo Cagliari; and two drawings by William Blake. (*Bull. Metrop. Mus. of Art*, April, 1906, pp. 72-74.) Three of these new pictures are described by ROGER FRY in *Burl. Mag.* 1906, pp. 140-141. He regards as the most important the thoroughly characteristic 'Portrait of a Young Man' by Lorenzo Lotto, the face being one of those melancholy types which Lotto loved to paint. The Nicholas Maes admirably illustrates the period of transition from his earlier Rembrandtesque manner to his later and less vigorous style, indicated in the treatment of the accessories. Another transitional picture is Goya's 'Portrait of Don Sebastian Martinez,' which is not so loosely modelled as his earlier works, nor are the contours so hard as in his later period.

AMERICAN ARCHAEOLOGY

COLORADO.—**The Mesa Verde National Park.**—An act of Congress creating the Mesa Verde National Park was approved June 29, 1906. The park is in the southwestern part of Colorado and contains many monuments of the aboriginal inhabitants. Section 1 of the act defines the boundaries of the park; section 2 gives it the name of Mesa Verde National Park, places it under the care of the Secretary of the Interior, and provides that prehistoric ruins within five miles of the park be under the same care; section 3 authorizes the Secretary of the Interior to permit excavations, etc., but only for the benefit of some recognized scientific or educational institution; and section 4 provides that wilful removal, injury, or molestation of any ruins, relics, or other evidences of an ancient civilization or other property from said park shall be deemed a misdemeanor, the penalty for which may be a fine or imprisonment or both.

NORTHERN MEXICO.—**Cliff Ruins of Cave Valley.**—In the caves of Cave Valley in the Sierras Madres of Chihuahua numerous remains of broken pottery and also linear and pictographic designs on the walls have been found. Structures of adobe are still well-preserved in some caves and once existed in the others. A well-preserved skeleton and portions of two others (one that of a child) were found in Olla Cave. (A. H. BLACKISTON, *Rec. Past*, V, 1906, pp. 5-11; 8 figs.)

Casas Grandian Outposts.—In *Rec. Past*, V, 1906, pp. 142-147 (9 figs.), A. H. BLACKISTON describes ruins of large communal buildings, of irrigation ditches, temples, fortifications, smelting works, and cliff-dwellings, as well as pictographs, copper ornaments and weapons, metates, and pottery in the Casas Grandes and the adjacent valleys of northern Mexico. The power of the people who left these monuments had departed before the coming of the Spaniards.

WISCONSIN, DODGE COUNTY.—**A Turtle Pipe.**—In the *Bulletin of the Wisconsin Natural History Society*, IV, 1906, pp. 9 ff., HENRY L. WARD describes a turtle pipe presumably of Winnebago origin, belonging to the Public Museum of Milwaukee. Turtle pipes are of a form comparatively rare; one was found near Naples, Illinois (J. R. HENDERSON, *Report of Smithsonian Institute*, 1882, p. 690), and the turtle is represented among the animal forms of the mounds of Wisconsin. It is also included in Squier and Davis's list of animal pipes from Mound City, Ohio (cf. *Anc. Monuments*, p. 152), although omitted from Hodge's list of Pueblo Clan totems (Cf. *Am. Anthropol.* October, 1896, pl. VII, and McGuire, *Rep. Smithsonian Inst., U. S. Nat. Mus.* 1897, p. 512).

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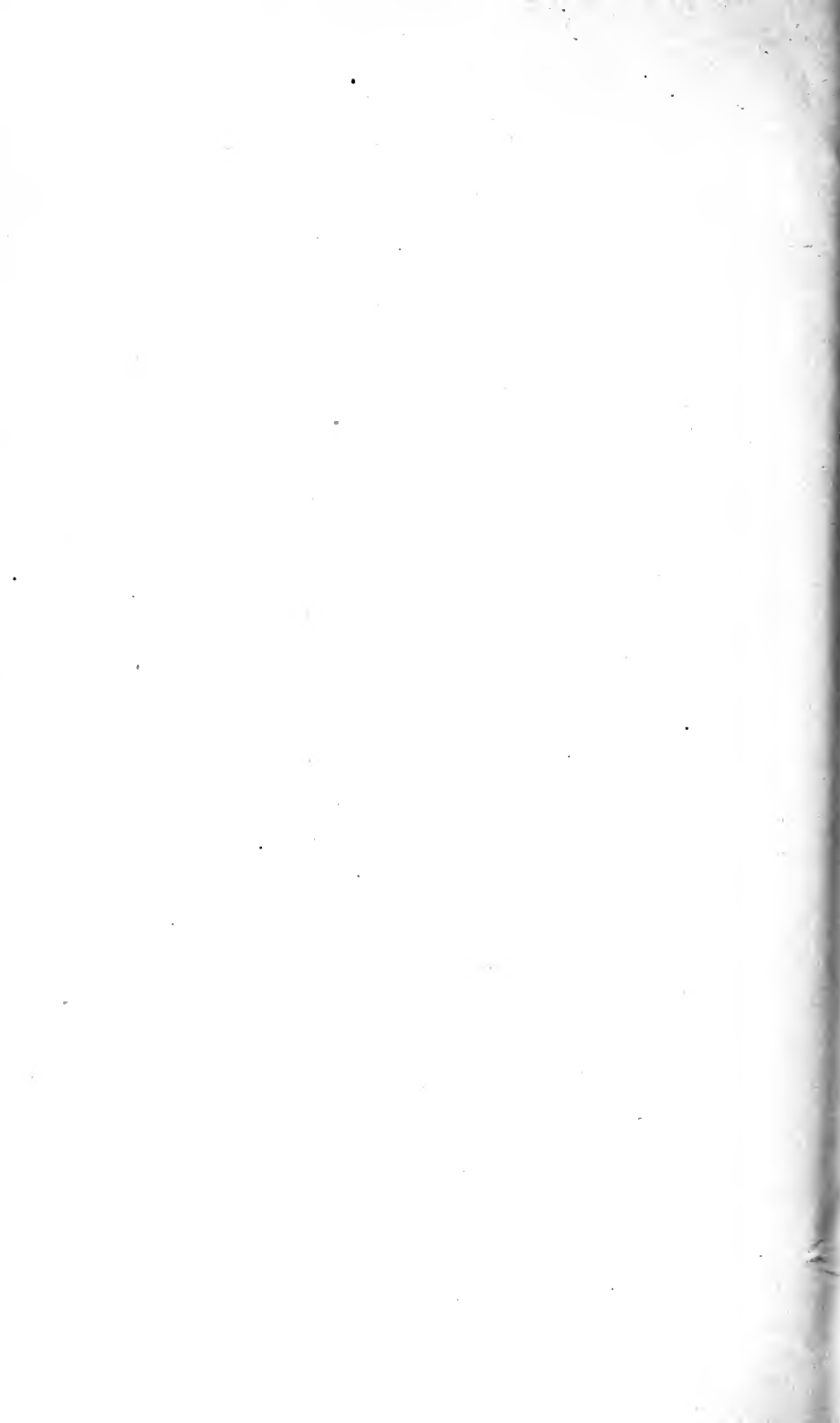
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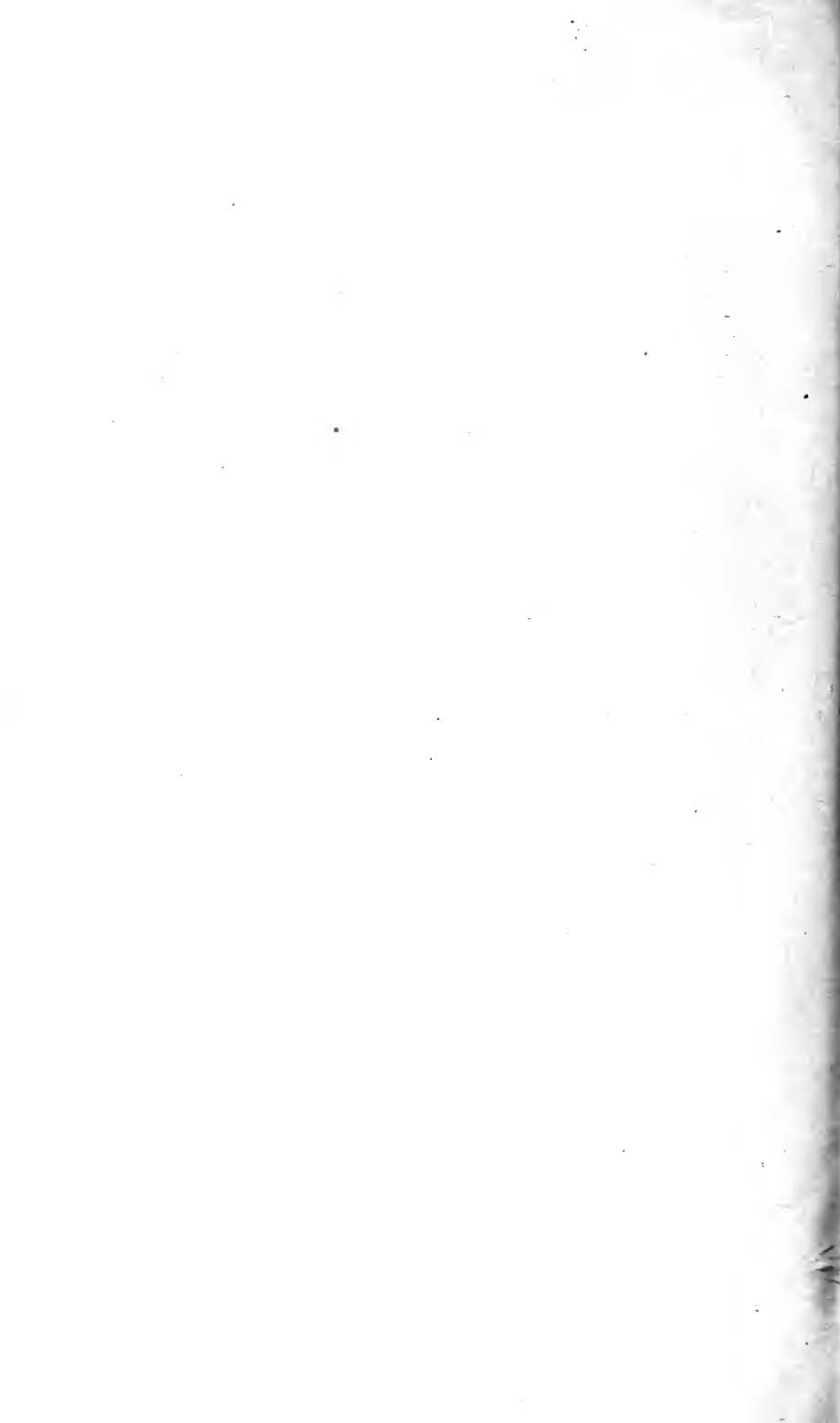
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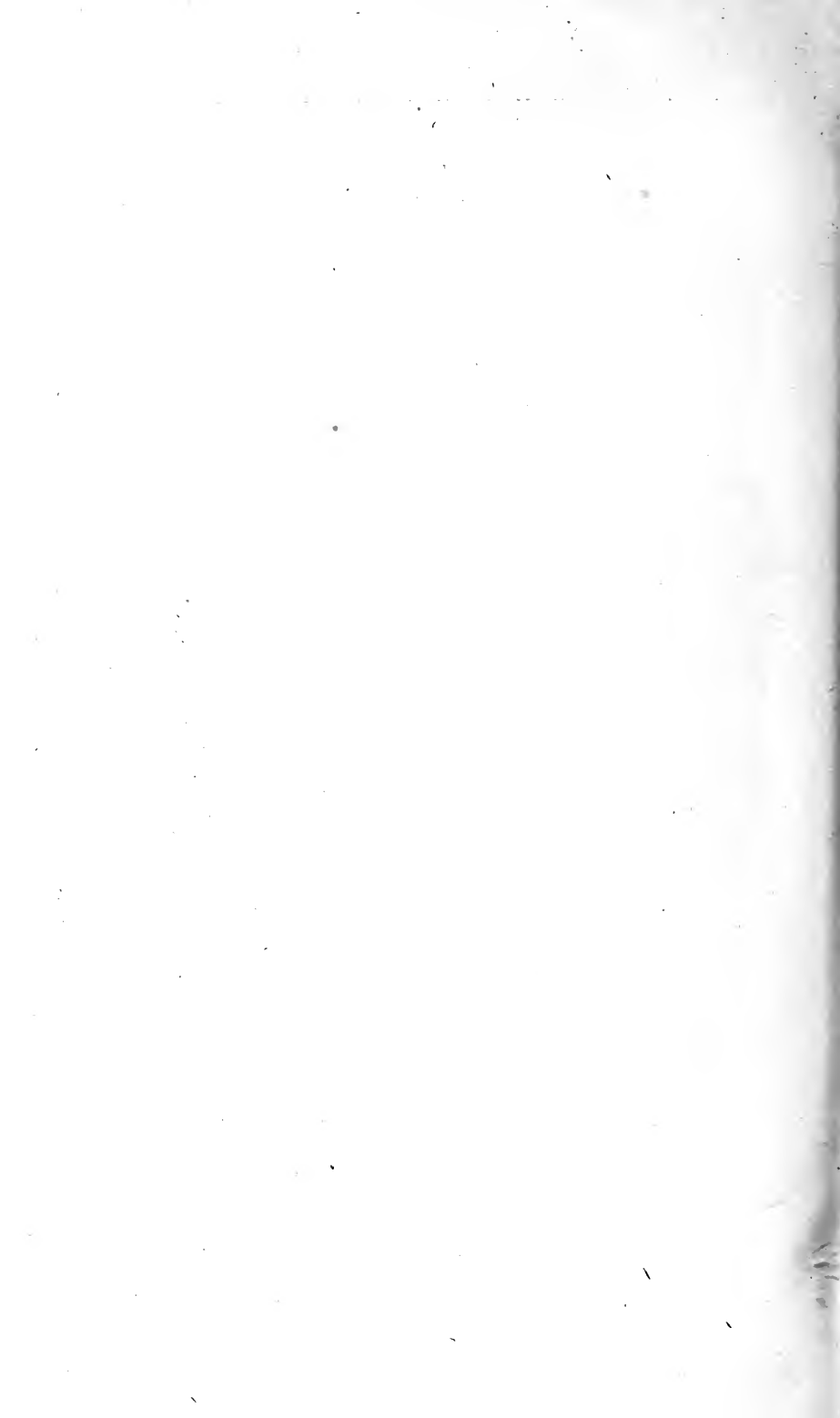


BRONZE STATUE OF HERACLES IN BOSTON





HEAD OF STATUE OF HERACLES IN BOSTON



A BRONZE STATUE OF HERACLES IN BOSTON¹

[PLATES XIV-XV]

THIS is the small bronze statue which is briefly described by Dr. Edward Robinson in the report to the Trustees of the Museum of Fine Arts for 1897, page 25 f. It was seen some years ago by Furtwängler in Rome, and was briefly mentioned by him in Roscher's *Lexikon*, I, p. 2180.² Its height is 1.01 m. The most important restorations are the head and mane of the lion-skin, a portion of the body beneath the lion-skin, a piece on the right thigh, and another, a small one, on the back. It seems likely that the lion-skin has been restored so that the head falls too far down on the body of the statue, since in other examples of the type it rests on the breast just below the shoulder and does not hang down so as to conceal the left hand. On the Boston statue, however, it quite conceals this left hand, which was apparently intended to show, since it is finished with reasonable care. The left arm is now attached to the lion-skin and is not actually joined to the body, a defect which is concealed except to close observation. The statue was originally broken into many fragments, and these have been skilfully pieced together and riveted to a core of some kind. The club is missing, though the upper end of it

¹The writer, and the editors of the *Journal*, would express to the authorities of the Museum of Fine Arts in Boston their thanks for the great courtesy which has been shown them in the preparation of this article.

²"Das beste erhaltene Werk dieser Art ist eine etwa ein Drittel lebens-grosse Bronzestatue im Privatbesitz zu Rom, ein treffliches Original etwa des 3. oder 2. Jahrh. v. Chr." It should be noted that the Boston statue shows variation from the norm of the type in that the weight of the figure is carried on the left, not on the right, leg.

is still visible in the grasp of the left hand. Indeed, the upper part of the club was apparently cast with the hand, and the lower part was probably separate and attached in some way. The club did not rest on the ground, as the angle it makes with the hand plainly shows. The weight of the figure is borne on the left leg, and the right leg is bent. The hero's right arm is extended forward to the full length, and the palm of the hand is turned so as to be vertical, the fingers slightly spread, as if he were about to shake hands with some one or to take hold of something. The head is good and has considerable dignity, though the work on the hair is hasty and coarse. There is also the twisted fillet about the hair, not uncommon in statues of Heracles. The ends of the mustache droop on either side, joining the curls of the beard, and the eyes, now gone, were inserted. The frontal bone and temples are prominent. The modelling of the body is in general good, though distinctly less perfect, for example, than that of the seated pugilist in the Museo delle Terme at Rome, but the figure, it must be granted, is too heavy for beauty. There is little of the exaggerated muscular development found in some representations of Heracles, though the neck is rather too thick, and there is a consequent enlargement of the muscles on the shoulders and upper part of the back.

This statue was found in Umbria, near Spoleto, in or before 1872, probably in the ruins of a small, round temple near which many bronze *ex-votos* of Heracles are reported to have been found. It was thus in all probability closely associated with a small rural cult of the hero-god, and may indeed have been the cult-statue itself.

In regard to the general features of this type of Heracles I quote Furtwängler's words in Roscher's *Lexikon*, I, p. 2180: "Ein bei den Römern und zwar in republikanischer Zeit beliebter Typus ist der des freundlich zu heiterem Willkomm die Rechte vorstreckenden Heros (als *δεξιούμενος*); er ruht dabei auf dem rechten Beine [not in the case of the Boston statue] und hat das linke im Schritte stark zurückgezogen; die Linke

ist in die Seite gestemmt und hält die Keule, die schräg hinaussteht; die rechte Hand ist natürlich leer; zumeist zeigt dieser Typus bärtige Bildung und einen fröhlichen, herzlichen Gesichtsausdruck."

The following is as complete a list of examples of this type of Heracles as I have been able to make up. It is of course not unlikely that some may have escaped me, but the list is at any rate the fullest which has yet been published.

FLORENCE

1. In the Museo Archeologico. Reinach, *Répertoire*, I (Clarac), 802 C (1984 C). This is a bronze statuette about 0.30 m. in height, in excellent condition. It is probably the best, after the Boston statue, of all the examples of the type, and in excellence of preservation and finish of detail it is superior to the Boston bronze, though of course much smaller.

2. *Ibid.* Reinach, *Répertoire*, II, p. 220, 1. A bronze statuette about 0.20 m. in height, similar, but inferior to No. 1.

These two are published in Zannoni, *Galleria reale di Firenze illustrata*, IV, 3, 114 and 113, a work to which I have not access.

NAPLES

3. In the Museo Nazionale (No. 5330). Reinach, *Répertoire*, II, p. 218, 6. *Antichità di Ercolano*, VI (Bronzi II), p. 73. A small bronze statuette.

4. *Ibid.* (No. 5162). Reinach, *Répertoire*, II, p. 219, 1. *Ant. Erc.* VI (Bronzi II), p. 85. (The reference in the *Répertoire* should be p. 85, not p. 73.) A small bronze statuette.

5. In a shop at Naples in 1897, a badly worked bronze about 0.40 m. high.

VIENNA

6. In the K. K. Münz- und Antiken-Cabinet. Von Sacken, *Die Antiken Bronzen*, pl. xxxix, 4, but figured on a larger scale pl. xxv, 1. Reinach, *Répertoire*, II, p. 218, 2 and 3, apparently understands Von Sacken's representations to be those of two different statuettes, but they are of the same figure on a different scale; cf. Von Sacken, p. 99. A bronze statuette 0.33 m. high.

7. *Ibid.* Von Sacken, *Bronzen*, pl. xxxviii, 5. Reinach, *Répertoire*, II, p. 214, 7. A bronze statuette 0.105 m. high. Inferior and stiff work (Etruscan, Von Sacken), but the weight of the body is carried on the left leg, and the head has a fillet about it.

Von Sacken, p. 99, mentions two other statuettes of this general type which a few years before his writing (1871) were in the hands of a dealer in Vienna. His view of the statuette in Vienna is that Heracles is "redend dargestellt."

PARIS

8. In the Louvre. Found at Portici. Reinach, *Répertoire*, II, p. 219, 4. *Ant. Exc.* VI (Bronzi II), p. 77. Longpérier's Catalogue, No. 346. A bronze statuette 0.61 m. in height, well preserved, but of coarse work. Von Sacken, *Antike Bronzen*, p. 99, states that this statue (reference to *Ant. Exc.*) is in the Studij at Naples, but the statement appears to be an error, since Mr. Reinach informs me that it was given to Bonaparte in 1803, and that there is no doubt whatever of the identity of the Portici statuette with the one in the Louvre.

LONDON

9. In the British Museum. *Catalogue of Bronzes*, No. 1300. Height $2\frac{1}{4}$ in. Weight of body on the left leg. Fillet on the head prominent. No. 1294, $4\frac{1}{2}$ in. in height, is close to the type.

10. In the catalogue of the Bammerville sale, under No. 303 is described a statuette representing this type of Heracles, height 0.22 m. It is described as "d'un modelé très vigoureux" and assigned to the "époque de Commode."

This type of Heracles appears also among gems of the Roman republican period.¹ The best example is No. 1294 in Furtwängler's *Beschreibung der Gemmen* in Berlin.² It is further



FIGURE 1. — FROM
A BRONZE RING
IN BOSTON.

found on a coin of Zante struck in a period of autonomy, but in Imperial times (Brit. Mus. *Catal.* X, pl. 20, No. 21, Ae.). There is in the Museum at Boston also a bronze finger-ring (Fig. 1), procured at Athens, which has on the bezel a figure of Heracles that closely resembles the type in question, though on the ring the hero holds a *cantharus* in his right hand and is walking forward instead of simply standing; the club and lion-skin are, however, disposed in much the same way. The *motif* of the vase in the right hand, which is not uncommon, is found also on a silver finger-ring in Bonn (Furtwängler, *Gemmen*, lxi, 31), which shows a beardless

¹ Cf. Furtwängler, Roscher's *Lexikon*, I, p. 2180.

² This is the same as No. 17, Taf. xxvii of his *Gemmen*, where it is classed under the *Hellenisierende Gruppe* of *Italische Gemmen*.

Heracles strongly resembling in position and in the accessories of the figure the type under discussion. The Bonn ring Furtwängler calls "grossgriechische Arbeit des 4 Jahrhunderts" B.C. What date should be assigned to the Boston ring I am uncertain; probably it is later than the Bonn ring, but it is nevertheless a superior piece of work and may possibly be held to portray a type of Heracles which had its origin when Greek art was still able to create new forms.

There are besides the bronzes and glyptic figures mentioned above several representations of a very youthful, beardless Heracles which bear a strong resemblance to this type in the position of the figure and in the manner in which the lion-skin and club are carried. See Von Sacken, *Bronzen*, xli, i; Reinach, *Répertoire*, II, p. 220, 2 and 6, p. 221, 5. These are all apparently late and poor work.

Let us now consider briefly the question of the possible and probable period when the conception of Heracles which the Boston bronze reveals had its beginning. There certainly seems to be no external evidence that the type was at all popular before the earlier Roman period. On the other hand, no one will dispute Furtwängler's remark (Roscher's *Lexikon*, I, p. 2177) as to Hellenistic and Roman art, that nothing essentially new in the types of Heracles was created in this period; and this fact naturally suggests the query whether the origin of the Boston statue may not be placed somewhat earlier. Dr. Robinson (*Report*, l.c.) remarks that the bronze "is probably a Roman reproduction of a Hellenistic type." There appears indeed to be no good reason for questioning the belief that the statue itself is of Roman workmanship, and the only general doubt in regard to this judgment is involved in the possibility of connecting the type with an earlier time — say with a Greek type of the fourth century B.C. It must be admitted, however, that such fine distinctions as to period come perilously near hairsplitting.

In the first place the most distinctly characteristic feature in the later development of Heracles types is the introduction

of the so-called "pathetic" element commonly attributed, whether rightly or wrongly, to the influence of Lysippus. To the so-called *δεξιούμενος* type this spirit is quite foreign, though it is no doubt true that the "pathetic" conception of the hero at no time excludes other and more active types; so that its absence cannot be regarded as necessarily indicative of early tradition. It may further be noted from the list of examples collected that there is apparently the indication of some variation in the tradition of the type. In the case of the Boston bronze and of Nos. 7 and 9 the weight of the body is carried on the left leg and the twisted fillet is bound about the hair; in the other examples the right leg carries the weight, and the fillet, so far as imperfect illustrations admit of positive statement, is absent. This latter attribute seems to point to a somewhat idealizing conception of Heracles, and it is worthy of notice that the fillet is found on some of the most dignified specimens of the Greek types of the hero.¹ Nos. 7 and 9 are inferior examples, of little value in themselves, but they may in a measure serve to strengthen the impression of earlier and somewhat different tradition which the Boston statue makes. It is the head of the statue which indicates this difference. Its almost Attic dignity, and the modelling of the brow, reminiscent as it is of the best fourth century Greek art, point to an original of good Greek workmanship. In this suggestiveness the Boston bronze surpasses all the other known examples of the type. The contrast it presents here with the coarseness of the Paris statuette (No. 8) is very marked, and even the Florence bronze (No. 1), superior as it is in quality of finish,

¹ Cf. Furtwängler, *Masterpieces*, p. 236. See also for the twisted fillet Figs. 95 and 96, and especially 145, 146, and 147. In Fig. 145, a statue of Heracles in the Villa Albani, the fillet does not show plainly, but the statue has it, as is seen in the view in Clarac, 804 B, 2007 A. A good example of the twisted fillet is to be found also on the Constantinople bronze published in the *Monumenti*, X, 38 = Reinach, *Répertoire*, II, p. 202, 3. The head of this fine bronze (Furtwängler, Roscher's *Lexikon*, I, p. 2172, thinks it shows "vorlyssippischen Character"), though differing in type from that of the Boston bronze, might well be deemed about contemporary with the possible Greek original of the latter.

is less suggestive, if I may judge from a very inadequate illustration, of Greek tradition.

It is, however, the *motif* of the lion-skin resting on the neck and shoulder, which perhaps affords the strongest reminder of a Greek fourth century original. In his interesting discussion of a Praxitelean type of Heracles, Furtwängler (*Masterpieces*, pp. 340-342) touches on this treatment of the lion-skin. I quote his words—or those of his editor and translator—in regard to the arrangement of the skin on a Heracles in the Villa Albani, and on the Heracles and Telephus of the Museo Chiaramonti (*Masterpieces*, p. 340 f., Figs. 145 and 146). “The paws of the lion-skin are knotted together on the right shoulder so as to produce the effect of a chlamys, and the head of the animal falls over the breast; this is an innovation, for it is usually either drawn over the hero’s head or hangs over his arm. On the other hand, it is easy to see that this draping of the skin with the head in front is dictated by the same taste as the panther-skin of the ‘Satyr and the rest.’” This disposition of the lion’s head is that of the type of Heracles under discussion. On the Boston bronze its true position is obscured by a mistaken restoration, a fact which seems amply attested by all the other examples. May we not therefore in this feature detect a still clearer trace of good Greek tradition?

I am not able to throw any light on the general *motif* of this type of Heracles as it would have appealed to those who fostered his cult. Von Sacken (*Bronzen*, p. 99) makes the suggestion “vielleicht ist der Heros hier als Orakelspender gedacht,” but the simple idea expressed in *δεξιούμενος* is probably as nearly right as any other. Such an artistic conception might easily grow out of the representations which show the hero with a cup in his extended right hand, or even more directly from such a scene of reconciliation with Apollo as is depicted on a vase (late fifth century?) reproduced by Coghill, in Reinach’s *Répertoire des Vases*, II, p. 4, 4. Nor is the Theban relief, published in Roscher’s *Lexikon*, I, p. 2187, and

probably from the fifth century B.C., without its suggestion as to the general artistic tradition of the type. How persistent such traditions were is well shown in the discussion of "Heracles and the Apples of the Hesperides," *J.H.S.* XXV, pp. 157 ff.

J. R. WHEELER.

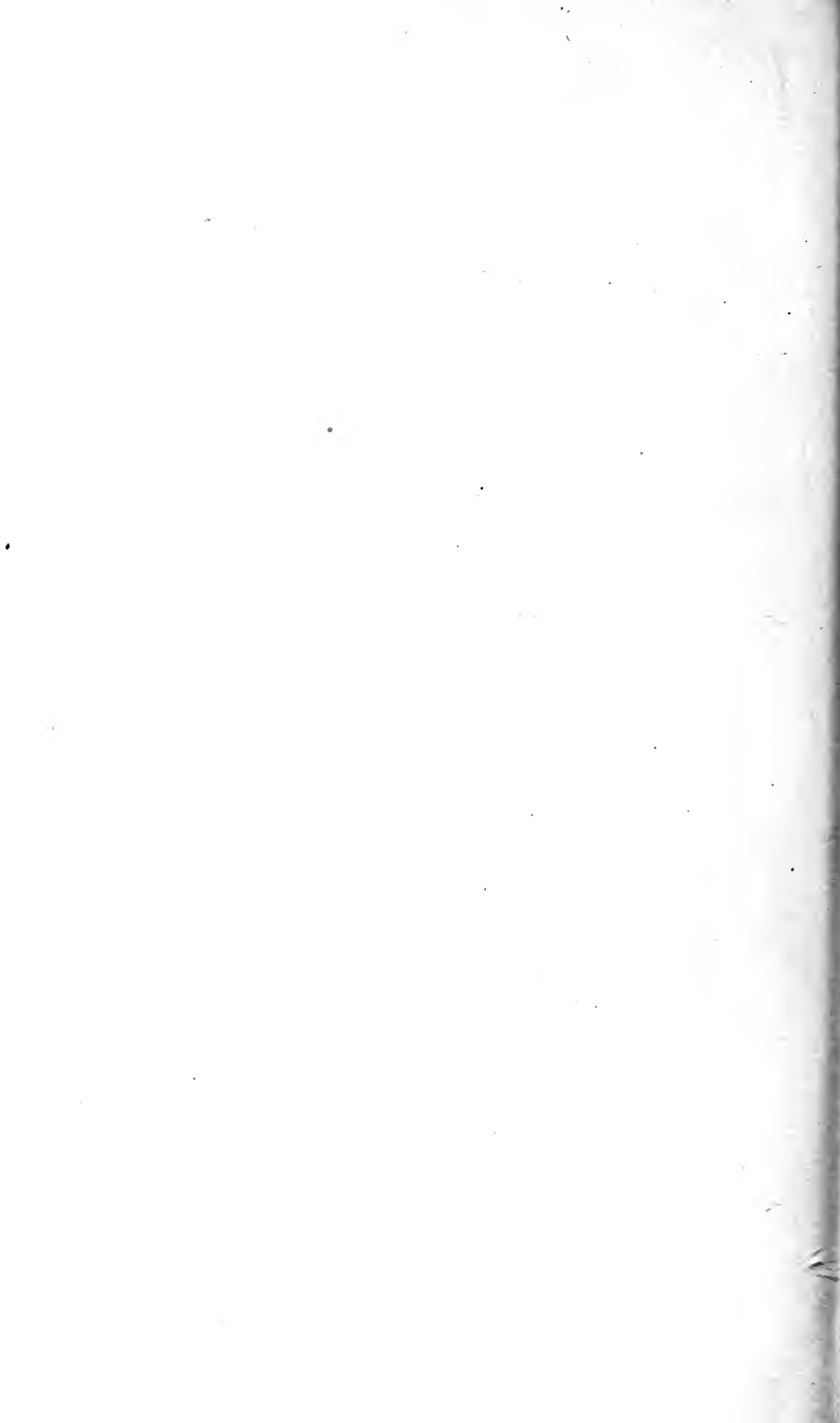


2



1

A PANATHENAIC AMPHORA



A PANATHENAIC AMPHORA WITH THE NAME OF
THE ARCHON THEIOPHRASTOS

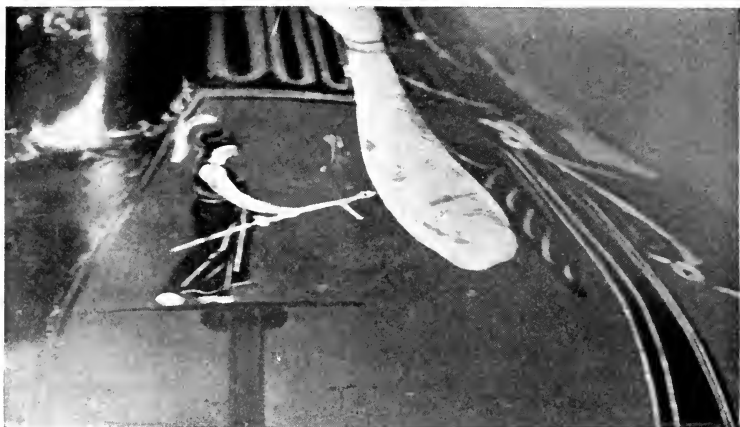
[PLATE XVI]

ALTHOUGH the number of Panathenaic amphorae which is scattered through the various public and private collections both here and abroad is by no means small, only a very limited series of them is provided with the name of the archon eponymos in addition to the regular athletic formula, and consequently every new amphora found bearing such a name possesses interest in addition to its own intrinsic value. So far as I know, the amphora here published for the first time is not merely the only such complete specimen in this country to-day, but is also as fine as any in Europe, if not the finest example of its class.

The amphora was acquired by me in 1899, and was found in a tomb in the vicinity of Naples. Except for the fact that the rim has been entirely broken off and reglued, the vase is intact and in splendid condition. Here and there the white paint has suffered slight abrasions, regrettably so in the face of the figure of Olympias on the reverse. Otherwise there are no defects of any kind. The vase is 80 cm. in height and is one of the tallest examples of its kind. (PLATE XVI, 1, 2.)

Like all other Panathenaic amphorae, it bears on the obverse the figure of the Athena Promachos, and on the reverse an athletic scene. The goddess advances to right clothed in an archaic Ionic chiton with rudimentary sleeves similar to those worn by the female figures from the Acropolis (the *Tanten*), with two long swallow-tails which are thrown symmetrically over the

right and left shoulders ; these, as well as the end of the peplos and the girdle, are bordered by dots of white paint. On both shoulders and breasts are crossing cords in white, with a knot



a.



b.

FIGURE 1. — DETAILS OF OBERSE OF AMPHORA.

in the centre badly faded, originally supporting the aegis, which has now almost entirely disappeared. Her right arm (encircled by a bracelet in brownish paint) grasps the spear, which is badly faded ; her left arm holds the shield, of which little but

the under side is to be seen. On her head, which projects into the tongue pattern forming the ornament of the neck of the vase, is an Attic helmet with a tall crest. On the feet are traces of sandals in light brown. Incised lines are employed for all the details, and there is abundant evidence that the white paint, which in addition to the details already mentioned is employed in the face, neck, arms, and feet of the goddess, originally filled every incised line, but has now been almost entirely worn away except in the lines of the helmet.

Supported on two bases on each side of the goddess are two Doric columns with a broad but very thin abacus, each sustaining a figure. On the left-hand column (Fig. 1, *a*) is a female figure (Athena?) to right, clad in a Doric chiton, with a helmet on her head, and holding in her outstretched right hand what appears to be the tiller of a vessel. White paint is employed as usual for the feet, face, arm, crest of the helmet, and the tiller. Beside the column is (*kionedon*) the formula TON AΘENEΘEN AΘΛON (Fig. 2, *a*).

The column on the right (Fig. 1, *b*), which is precisely similar to that just described, supports the figure of a bearded man *en face* (clearly Zeus), clad in a himation, which leaves the torso bare, holding a sceptre in his right hand, and in his left what appears to be a figure of Niké, though the white paint has almost entirely faded. Around his head is a fillet, also in white. Between this column and the figure of Athena is the second inscription, also *kionedon*, containing the name of the archon Theiophrastus, ΘΕΙΟΦΡΑΣΤΟΣ ΗΡΧΕ (Fig. 2, *b*). Although

T	Θ
Α	Ε
Ν	Ι
Α	Ο
Θ	Α
Ε	Ρ
Ν	Α
Ε	Σ
Θ	Τ
Ε	Ο
Ν	Σ
Α	Η
Ο	Ρ
Λ	Χ
Θ	Ε
Ν	

FIGURE 2. — INSCRIPTIONS ON OVERSE OF AMPHORA.

both inscriptions have somewhat faded, there can be no doubts as to their genuineness, as they have been baked into the clay; nor can any trace of the Ω be found, the O being the only form of the letter employed.

The reverse (PLATE XVI, 2; and Fig. 3) contains the usual athletic scene consisting of four figures. In the centre two nude boxers, their hands bound with the cestus, turn slightly towards



FIGURE 3. — GROUP ON REVERSE OF AMPHORA.

a *paidotribes* on their right, who is addressing them with outstretched right hand. He is clad in a himation which leaves his torso bare, draped over his right shoulder, the end being thrown over the left forearm, and holds a branch (drawn in white paint) in his left hand. On his head is a fillet, also in white. The most interesting figure, however, stands at the left of the group, a woman entirely draped in a mantle, leaving only the upper part of the face exposed, the lower being out-

lined beneath it. Below the himation appears the hem of her chiton, also painted white. She supports her right elbow with her left hand, which rests easily on a Doric column (in white), while her right hand touches her chin with a thoughtful gesture. Her hair is painted in faint brown; white is used on the pillar, her feet, the edge of the chiton, and her face, but there unfortunately the color has almost entirely disappeared, so that the features are hardly recognizable. Incised lines are used for the details of all the figures, and, as on the obverse, were originally filled in with white. Beside the head of the female figure is the inscription ΟΛΥΜΠΙΑΣ (Ο Λ Υ Μ Π Ι Α Σ) painted and baked into the clay.

The panel of the reverse is considerably shorter than that of the obverse. On the neck, on both sides, is an elongated tongue pattern, and above, at the junction of the handles, a palmette chain in series. The rim, shoulder, base, foot, and handles are entirely covered with a black glaze, and have no decoration except a narrow band of red at the upper part of the foot, which forms a slightly raised moulding.

There would hardly seem to be any necessity for discussing the subject of Panatheniac amphorae *per se*, as that has been done at length elsewhere.¹ We may therefore set aside any discussion as to their use or significance, since their position is so well established. At the same time certain details of our vase call for more extended treatment on account of their novelty or some other peculiarity.

In De Witte's list thirteen amphorae are mentioned which are provided with the name of the archon, to which number we must add the Louvre amphora published by Pottier, with the name of Hegesias, and the Eretria fragment with the name of

¹The most important articles on the subject are: De Witte, *Ann. d. Ist.* 1877, pp. 294 ff., and *Mon. d. Ist.* X, pls. 47-48a, 48 f.; Pottier, *B.C.H.* VI, p. 168; C. Smith, *Ann. Brit. S. Ath.* 1896-1897, pp. 182 ff.; Heermance, *Am. J. Arch.* 1896, pp. 331 ff.; Rayet et Collignon, *Hist. d. la Cér. Grecque*, p. 140; Urlichs, *Beiträge z. Kunstgesch.*, pp. 44 ff.; Walters, *History of Ancient Pottery*, pp. 388 ff.; Tarbell, *Cl. R.* 1900, pp. 474, 475.

Polemon published by Heermance. With those fragments which bear the names of actual artists who have signed their work as such or agonothetes we are not concerned. We have, then, represented by either vases or fragments twelve names as follows :

- | | | | | |
|-------|--|----------|--|-------------------------|
| 1. | Polyzelos, | 367 B.C. | Brit. Mus. 603, | Teucheira, (Cyrenaica). |
| 2. | Aristodemos, | 352 B.C. | Chicago (fragment), | Athens? |
| 3, 4. | Themistocles, | 347 B.C. | Athens (two fragments), | Athens. |
| 5, 6. | Pythodelos, | 336 B.C. | Brit. Mus. 607 & 608, | Cervetri. |
| 7. | Nikokrates, | 333 B.C. | Brit. Mus. 609, | Benghazi. |
| 8, 9. | Niketes, | 332 B.C. | Brit. Mus. 610, (one in
collection of Feuardent), | Capua. |
| 10. | Euthykritos, | 328 B.C. | Brit. Mus. 611, | Teucheira. |
| 11. | Hegesias, | 324 B.C. | Louvre, | Benghazi. |
| 12. | This amphora, catalogued by De Witte, and mentioned by Pottier,
has entirely disappeared. | | | |
| 13. | Kephisidoros, | 323 B.C. | Louvre, | Benghazi. |
| 14. | Archippos, | 321 B.C. | Louvre, | Benghazi. |
| 15. | Theophrastos, | 313 B.C. | Louvre, | Benghazi. |
| 16. | Polemon, | 312 B.C. | Athens (fragment), | Eretria. |

I am also under the impression that some time ago I saw the photographs of an amphora with the archon's name, in the possession of a dealer in Southern Russia, but I am unable to verify this. At all events, we have, including the vase under discussion, seventeen vases or fragments with archons' names, and in four cases (Themistocles, Pythodelos, Niketes, and Hegesias) the name of the same archon on two different vases. At first sight there would appear to be some little difficulty in identifying the name of the archon on our vase with that of the Louvre; our form is *Θειόφραστος* not *Θεόφραστος* as there; our formulae are *Ἀθένεθεν* not *Ἀθήνηθεν*, *ἥρχε* not *ἄρχων*; lastly the *Ω* does not occur on our vase at all. But a glance at the Louvre amphora shows that the figure on the column holding the rudder is duplicated on our vase with almost photographic exactness and that the figures on the reverse of that vase are almost identical in style with ours. Nor is the difference in the formulae an objection, since in the case of the two amphorae bearing the name of Pythodelos we find the formula *ἄρχων* on one and *ἥρχεν* on the other. The absence of *Ω* on our

vase is curious, but it shows clearly that even at the end of the fourth century the older form O had not entirely disappeared. The resemblance between the figures of Athena on our vase and the Louvre amphora is not especially significant, since there is a remarkable similarity in all the figures of Athena on amphorae later than 336 B.C. We may therefore with perfect safety date our amphora as belonging to the year 313 B.C.

One peculiarity of the amphora is this: that it is the first case of a vase having the name of an archon already found on another amphora, but coming from a different place. The Louvre amphora comes from Benghazi, on the site of the necropolis of Berenice in the Cyrenaica; ours undoubtedly comes from Capua, as does No. 8 in our list. We thus have four amphorae found in Italy (5, 6, 8, and the one under discussion). In the absence of any data as to the exact spot in which our vase was found, we cannot decide whether the contention of Cecil Smith (*loc. cit.*) is correct, that the agonistic victors were always buried in a special corner of the necropolis, but we may safely assume two facts: first, that, as De Witte suggests, the limited number of Panathenaic amphorae found would show that only one painted vase was given to each victor (the others filled with oil being probably unpainted); and second, that the Panathenaic games, like those at Olympia, attracted a number of athletes from different cities, since we have now proof positive that during the Panathenaea of 313 B.C. prizes were won by athletes from Magna Graecia and from the Cyrenaica. This latter fact is by no means without significance.¹

The two figures on the columns are so similar to some of the

¹ Professor Sterrett suggests to me that since Panathenaic amphorae were frequently imitated in antiquity, it is possible that one of these two amphorae may be an ancient forgery, and that the conclusion here advanced does not necessarily hold. It does not, however, seem probable that these amphorae with the archons' names were forged, and it is certainly doubtful whether the forgeries were as good as the originals. Considering the fact that all the amphorae with archons' names preserved to us represent the best work of their class, it would seem unlikely that the Capua and Benghazi amphorae were not *bona fide* prizes of the Panathenaic games.

symbolic figures on the later tetradrachms of Athens as to suggest the theory that a change in the composition of the figures on the amphorae was synchronous with that of the reform in the currency. Whether these represent statues well known to the Athenians is decidedly problematical; the figure of Athena differs slightly in pose from a statue in the Uffizi (Furtwängler, *Masterpieces*, p. 306, Fig. 130), attributed by Furtwängler



FIGURE 4.—OLYMPIAS.

to Scopas. That figure, however, holds a spear, and though the object held in the hand of our figure differs slightly from that on the Louvre amphora, it is certainly neither spear nor sword. As a suggestion, we may possibly recognize here the copies of two statues in the Peiraeus, an Athena with a spear and a Zeus with sceptre and Niké (Paus. I, i, 3; Pliny, *N.H.* XXXIV, 74), usually attributed to Cephisodotus, though on very slender evidence. The difficulty is, of course, that the

Athena on our vase does not hold a spear, but the occurrence of the two figures together is significant, and it may well be that some modification of the type had taken place. However, this is mere guess-work, as no satisfactory identification is forthcoming.

But the really significant and unique feature of our vase is in the figure of Olympias on the reverse (Fig. 4). That this is intended to personify the Olympic games, and not the mother of Alexander, the athletic scene would seem to make absolutely certain. So far we know of but two instances where the personification of Olympias occurs, the first in the well-known portrait of Alcibiades crowned by Olympias and Pythias, by Aglaophon, or more probably Aristophon (Satyrus *ap.* Athen. xii, 534 d), the second on a coin of Acarnania (Imhoof-Blumer, *Münzen Akarnaniens*, 63). That our figure was suggested in any way by the portrait seems most unlikely, as the attitude is entirely different from what we should expect to have been the case with the figure of Olympias in the latter. Obviously, the figure is entirely a creation of the vase-painter, since we may safely assume that the type on the coin of Acarnania is much later, and it is an interesting fact that we should have here the first definite personification of such a figure.

Thus in style, execution, and preservation our amphora may take rank among the very finest specimens known to us, and constitutes a noteworthy addition to the antiquities now in America. I regard it as by all odds the *chef d'œuvre* of my own collection.

JOSEPH CLARK HOPPIN.

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ON DATING EARLY ATTIC INSCRIPTIONS¹

THE scholarly work of Dr. Wilhelm Larfeld treating of *Die Attischen Inschriften* was published in 1902.² The second part, entitled "Schriftzeichen," groups and dates Attic inscriptions according to characteristic letter forms and direction of writing. Valuable as Dr. Larfeld's book is, one who has examined the stones themselves may question the wisdom of his method, as well as the absolute accuracy of his conclusions.

In his preface Dr. Larfeld maintains that the publications in the *C.I.A.* form a sufficient basis for the study of the forms of letters.³ Even if this position be tenable for one who would produce "eine allgemeine Schriftgeschichte," we cannot accept the *C.I.A.* as an adequate guide for a classification based on specific letter forms. In certain instances Dr. Lar-

¹To Dr. Adolf Wilhelm acknowledgment is due not merely for the suggestion of this line of work, but also for courteous assistance therein.

²*Handbuch der Gr. Epigraphik*, Zweiter Band, Leipzig.

³"Eine alte Streitfrage ist es, ob die Inschriftenpublikationen des *C.I.A.* eine hinreichend getreue Unterlage für minutiösere Schriftforschungen bieten. Ich stehe nicht an diese Frage, so weit die Ziele des vorliegenden Buches in Betracht kommen, im Allgemeinen durchaus zu bejahen. Hinsichtlich der ältesten Schriftperioden zeigen doch z. B. Lolling-Wolters' überaus sorgfältige Publikationen von Akropolisinschriften in dem Katalog des athenischen epigraphischen Museums, die allerdings für die betreffenden Abschnitte des Handbuches nicht mehr benutzt werden konnten, in der Regel nur geringfügige Abweichungen von den entsprechenden Faksimiles des *C.I.A.* und andererseits muss die Darstellung einer allgemeinen Schriftgeschichte ihre Aufgabe gerade darin finden, über die Zufälligkeiten des individuellen Duktus der einzelnen Schreiber hinaus zu den jeweilig typischen Buchstabenformen vorzudringen. Lässt man dieses Postulat aber gelten, so werden die mit peinlichster Sorgfalt hergestellten Majuskeltexthe des *C.I.A.* als brauchbare Unterlagen nicht von der Hand zu weisen sein."

American Journal of Archaeology, Second Series. Journal of the
Archaeological Institute of America, Vol. X (1906), No. 4.

feld has recognized the uncertain foundation of his own work; for example, where the upright form of alpha, not indicated by the *C.I.A.*, but pointed out by Dr. Wilhelm, has been noted.¹

Sometimes Dr. Larfeld indicates the "recumbent epsilon,"² but again, although a stone shows that form,³ he has ignored it because there the *C.I.A.* failed him. Even in Dr. Lolling's Catalogue⁴ are found various combinations of fragments ignored by Dr. Larfeld, an oversight leading to results so incongruous as the assignment of two fragments of the "Antenor basis"⁵ to two different periods. Likewise where retrograde and normal writing appear on the same monument⁶ (according to Dr. Lolling) Dr. Larfeld uses the separate fragments to illustrate his theory that "the artists who in the beginning of their activity still wrote from right to left or *boustrophedon*, gradually adopted the practice of writing from left to right."⁷

A careful comparison of the Attic stones which antedate 480 B.C. with Dr. Larfeld's tables⁸ has led to the conclusion

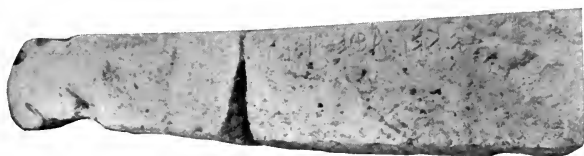


FIGURE 1. — POROS.

that the only "sufficiently accurate basis" for such classification is furnished by the stones themselves. Lack of familiarity with the material and general appearance of these has led to strange associations of rough "poros" and finely cut marbles,

¹ Larfeld, p. 395, *C.I.A.* IV^{1c}, 373²³⁹; p. 402, *C.I.A.* I, 466^b, and IV^{1b}, 373¹⁸⁹; p. 405, *C.I.A.* IV^{1c}, 373²⁴¹; *et al.*

² *E.g.* Larfeld, p. 395, *C.I.A.* I, 465: p. 402, *C.I.A.* I, 467; *et al.*

³ *C.I.A.* I, 345^{sa} (cf. Larfeld, p. 402); *C.I.A.* IV^{1b}, 373²¹⁴ (cf. Larfeld, p. 404); *C.I.A.* IV^{1b}, 373¹⁰⁹ (cf. Larfeld, p. 405); *et al.*

⁴ *Κατάλογος τοῦ ἐν Ἀθήναις Ἐπιγραφικοῦ Μουσείου*, Pt. I, 1899.

⁵ *C.I.A.* IV¹, pp. 88 and 181, No. 373⁹¹.

⁶ *C.I.A.* I, 466^a and 466^b.

⁷ Larfeld, p. 403.

⁸ Larfeld, pp. 395-429.

merely because both are "retrograde" or bear some common letter form.

In general, Dr. Larfeld has fallen into errors natural to one who depends upon printed works. Examination of the stones in the Epigraphical Museum at Athens, with all their bewildering

variations of form, style, and material, suffices to disturb his nicely constructed hypotheses based upon imperfect copies.

The study of Greek inscriptions is said to furnish "a temptation to convert the uncertain and indefinite into the definite and certain." Stones of the post-Persian period multiply so that "the ground of inference becomes safer and the basis of proof is extended."¹ This is not true, however, of inscriptions earlier than 480 B.C. Comparatively limited in number and scope, these pre-Persian stones demand especial caution on the part of the student. This formative period of the Attic alphabet shows no sudden changes from fashion to fashion, but gradual development. It follows that the inscriptions cannot be grouped wisely in definite, abruptly ending periods merely because they show some special letter form or method of writing. Simply because a given stone bears theta with a dot and not a cross in the centre it cannot be ascribed certainly to 507 B.C. but debarred from 509 B.C. We can say only that about the year 508 B.C. the form Θ came into vogue. It is not probable that in this or any other case a given usage stopped

abruptly. The exception to this statement is so unique that it suggests itself immediately; the decree of Euclides in 403



FIGURE 2. — MARBLE.

¹ Roberts and Gardner, *Introduction to Greek Epigraphy*. Part II, Preface, p. 5.

introduced the Ionic alphabet at once and finally into public documents. But before this decree Ionic letters had been creeping in for more than half a century.

Difficulty in exact dating is increased, as Dr. Larfeld would admit, by the individual peculiarities of the stone cutter. While an older workman was still writing retrograde his young contemporaries might have recognized the advantages of *boustrophedon* or of normal cutting. Ignorance and conservatism, too, would give rise to errors and variations.

That these considerations are exerting an influence upon students of the Attic alphabet appears from the fact that Dr. Larfeld's five pre-Persian periods¹ replace the eight of Dr. von Schütz.² In a recent work, the student is warned that, whether a larger or smaller number of divisions be made, "the border line between period and period is necessarily more or less arbitrary."³ The only fixed points lie at the extremes of the pre-Persian period. From the eighth century comes a Dipylon vase bearing the oldest Attic writing; the next inscriptions that can be dated positively belong to the last quarter of the sixth century. These—the Pisistratus altar, Antenor basis etc.—are far advanced along the line of artistic writing. They are for the most part well arranged on the stones, the letter forms are erect and neat, and *stoichedon* writing is clearly becoming the fashion. Between 700 and 525 B.C. there are nearly two centuries wherein were cut the "early Attic" inscriptions. When we try to reduce these to some degree of order, we are impressed with the variety of the evidence. From the stones themselves we are warned not to confine our attention to letter forms or direction of writing. We observe the brown, weather-worn poros, the odd shape of certain votive columns, carefully disposed lines and letters here, contrasted with irregular, inartistic grouping there. No printed copy or even squeeze⁴ can do justice to the exquisite "Hekatom-

¹ *Vide supra*, Note 8, p. 395.

² A. von Schütz, *Historia Alphabeti Attici*. Berlin, 1875.

³ Roberts and Gardner, *op. cit.*, Introd. p. xi.

⁴ A good photograph is the most satisfactory substitute for the stone itself.

pedon" inscription, the artistic gem of the Epigraphical Museum at Athens.

Is it not clear that more than one characteristic of a stone must be considered before it is assigned finally to any group or period?

First of all one turns naturally to the content of the inscriptions, but this unfortunately is of little service in dating these



FIGURE 3.—THE HEKATOMPEDON INSCRIPTION.

early stones. Beyond a few artists' signatures we find little except dedicatory formulas with names of various unknown citizens. Even the artists' names are helpful in few cases, since they are signatures of men concerning whom we know nothing. This state of affairs is in contrast with that of fifth century inscriptions,—so largely decrees,—which are often dated by the subject-matter, an introductory formula, or an archon's name.

The place of finding might offer some indication of a date, but this also in these early stones is seldom a guide. Many

Even this, however, does not perfectly represent material; it may also require an accompanying squeeze to determine what letters remain at broken edges.

have been found built into church or house walls, and of the places where some were found no record exists.

A third consideration should be that of material. In Athens there are fragments of both poros and marble which hitherto have been grouped together indiscriminately.¹ In architecture and sculpture, however, we associate poros with poros and marble with marble, holding that the use of the former precedes that of the latter. Why not do likewise in epigraphy? Even on poros stones we find some well-cut letters with careful joining of vertical and horizontal lines in a right angle, as well as upright forms which are usually called "later." On the other hand, many marbles have letters that slant, or are formed with acute instead of right angles, as, for example, the "recumbent epsilon." This, however, need not be an argument for the superior age of the marble, since it is much harder to cut than poros. Accurate joinings and a succession of parallel vertical lines would be comparatively easy in soft poros. But when the stone-cutter first adopted marble, he would doubtless find himself producing crude results. Thus a well-made poros stone might antedate a marble on which the "older" letter form appeared. In view of the ease with which poros may be cut, one wonders at the ragged, careless letters common on such material, and is inclined to place these stones without question in a very early period.² Poros stones also are few in number. In the Epigraphical Museum at Athens there are about thirty of these against three hundred and sixty-six marbles. This, too, indicates the superior age of the poros fragments, since every additional half century must have seen the destruction of many inscriptions. When marble was once introduced, its

¹ In Dr. Lolling's *Κατάλογος τοῦ ἐν Ἀθήναις Ἐπιγραφικοῦ Μουσείου*, Pt. I, 1899:

248 stones = Pentelic marble;	5 stones = Naxian marble;
71 stones = Parian marble;	2 stones = Eleusinian limestone;
23 stones = λεπτοκόκκος;	1 stone = Stone from Kara;
8 stones = Attic marble;	1 stone = "Island" marble.
7 stones = Hymettian marble;	

² On poros stones alone do we find koppa (ϙ), and with one exception (*C.I.A.* IV¹, pp. 43 and 128, 373^x; p. 80, 373⁶) they show closed eta (⊔).

cheapness and abundance suggest the likelihood of its prompt and universal employment. Aside from its greater durability, its superior qualities for artistic use must have appealed to the Greek engraver. These points would lead one to group the poros stones by themselves, and assign them in general to an early period of writing.

We must not, however, forget the necessity of looking at things from more than one point of view. The letter forms, as has been said, have been the chief consideration hitherto, and should not be underestimated. A growing tendency toward upright lines and simple forms is to be expected, and is readily traced in the fragments at our disposal. Yet the prevalence of old and new forms intermingled must always be borne in mind. This is well illustrated by an inscription which shows

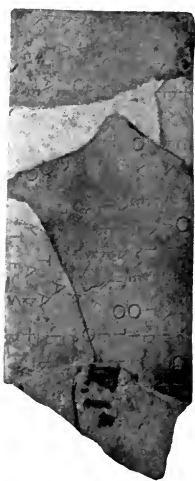


FIGURE 4.—THE SALAMINIAN DECREE.

both earlier and later forms of theta and epsilon.¹ Nor should the lengthening of a line for ornament be confused with old letter forms. For example, the well-known "Hekatompedon" inscription² prolongs the upright bar of epsilon below the line. That this is not the survival of an older form of the letter is shown by the prolongation of the slanting lines of the delta below the horizontal bar, and a like extension of the vertical bar of the lambda below the slanting line.

A fifth point is the form of the stone. A fluted column is obviously harder to inscribe than a flat surface. Uneven lines and letters need not imply as great age in the former as in the latter. An interesting example of the influence of form upon arrangement of lines and letters is the Salamis decree.³ The stone-cutter

¹ *C.I.A.* IV¹, p. 185, 422¹³.

² *C.I.A.* IV¹, p. 137, 18-19. Cf. *supra*, p. 398, Fig. 3.

³ *C.I.A.* IV¹, p. 57, 1 a. Cf. Fig. 4.

began work at the upper right hand corner, and cut down along the right edge, parallel to it. Six lines were made *stoichedon*; then he saw that the increasing breadth of the pedestal below had deceived him, and that the space would not be filled by the decree. So he abandons the *stoichedon* method, and spreads his letters out in an inartistic manner.

Direction of writing must also be taken into account. The order of development seems to have been retrograde, *boustrophedon*, normal. But when convenient or familiar to the workman, it is probable that the two first were employed long after the introduction of the third. Lines or letters upside down would naturally be due to carelessness or eccentricity.

Closely connected with the last is a seventh consideration, the general arrangement of the inscription. *Stoichedon* writing was the fruit of years of good, bad, and indifferent work. A gradual development from straggling letters and crooked lines to such mathematical precision was natural, and is one guide in the dating of early stones.

The eighth and last suggestion for dating would be the occurrence of grammatical or philological peculiarities, such as the use of O for OY, or E for EI, or the lack of gemination of consonants. A familiar example of the last is the gravestone of Τέρ[τ]χος.¹

If now we examine these points and try to group those fragments which obviously belong to the sixth and seventh centuries B.C., we reach the following conclusions: About 525 B.C. *stoichedon* writing was in use. Hence any stone so cut which compares favorably in general appearance and erect letter forms with the Salamis decree or the Antenor basis, may date from the last quarter of the sixth century. Some anticipation of *stoichedon* writing is already shown, however, where, as in the Timarchus base,² the letters are arranged in straight horizontal lines. Perhaps such an inscription would go back to the middle of the century.

¹ C.I.A. I, 463.

² C.I.A. IV¹, p. 89, 373⁹⁹. Cf. Fig. 5.

Still earlier may come most of the stones which show irregular placing of lines and letters. The Pentelic column¹ dedicated by 'Εόρτιος and 'Οφσιάδες is a good piece of work, yet the lines are not straight, and the general impression is less pleasing than that of the Timarchus base. This may be due in part to the difficulty of cutting on a curved surface. A still earlier stage may



FIGURE 5.—THE TIMARCHUS INSCRIPTION.

be represented by the fluted column,² which shows a closed eta as well as an inferior technique. Finally, those *boustrophedon* and retrograde inscriptions which combine old letter forms with inartistic arrangement and inferior technique³ may be assigned to the earliest years of inscriptions on marble.

It is easy to conceive of these stones as covering the early sixth century, and reaching back before

600 B.C. For the seventh century itself there remain—in addition to the most poorly cut and badly arranged marbles—the poros stones. The common use of the closed eta and the appearance of koppa characterize the

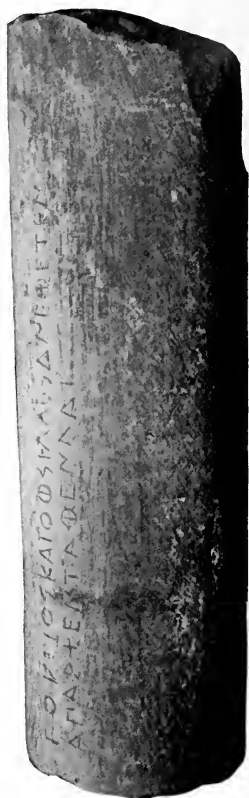


FIGURE 6.—DEDICATION BY 'Εόρτιος AND 'Οφσιάδες.

¹ C.I.A. I, 351. Cf. Fig. 6.

² C.I.A. IV¹, p. 79, 373².

³ E.g. C.I.A. I, 467. Cf. Fig. 7.

earliest work. But the use of poros stone and the tendency to straggling lines and outspread, slanting letters, together



FIGURE 7. — EARLY INSCRIPTION ON MARBLE.

with a general lack of artistic arrangement, would seem to be distinguishing features of those inscriptions that follow the Dipylon vase.

The conclusions reached are, briefly, the following: From the eighth century comes the Dipylon vase, with crooked iota and primitive letter forms, combined with retrograde writing. Some years, probably, elapsed before the iota became straight, as on the poros stones. These, also, show koppa, which gives way to kappa on the earliest marbles¹ and later poros stones. In sculpture poros is used early in the sixth century. No doubt it continued to be employed occasionally for inscriptions, as in the basis of the Moschophorus.² But it would not be strange if makers of letters adopted marble before makers of statues. Obviously the cutting of an inscription is a simpler undertaking than the carving of a figure. The use of marble in epigraphy,



FIGURE 8. — POROS.

¹ Cf. Fig. 9.

² *C.I.A.* IV¹, p. 198, 373²³⁵.

therefore, may have been well established by the end of the seventh century. This leaves for the sixth century marbles with gradually improving technique and arrangement tending



FIGURE 9. — MARBLE.

to straight lines, and, by the middle of the century, perhaps, to an almost universal use of normal writing. Somewhere about 550 B.C. came the earliest attempts at *stoichedon* arrangement, which was actually used by artists of Antenor's time.



FIGURE 10.

Finally, from the period of the Persian wars, 490 to 480 B.C., we have, in the same artistic hand, the fragment shown in Fig. 10, the "Hekatompedon" inscription, and the "Ἑλλάδα γῆν πᾶσαν" epigram.¹

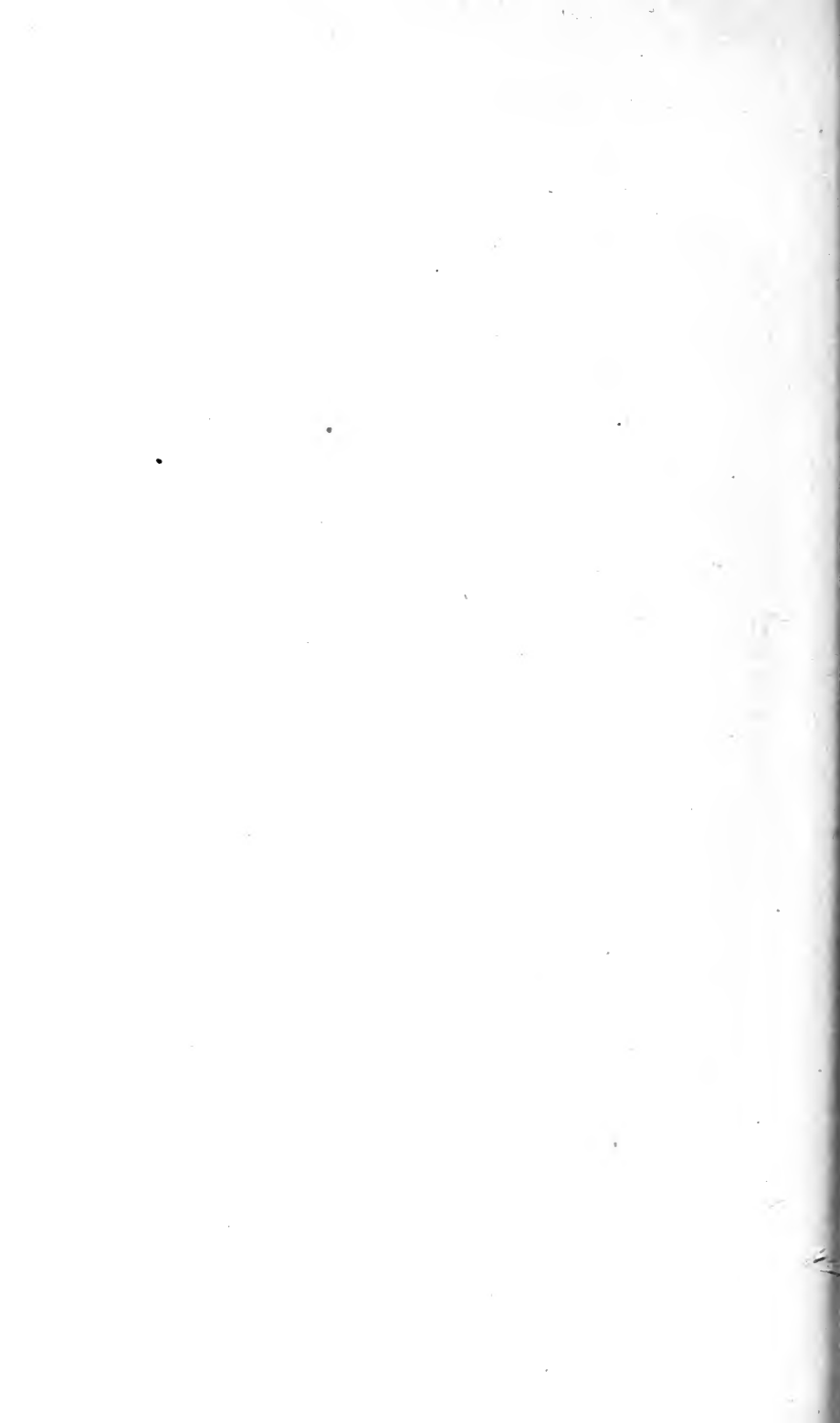
LEILA CLEMENT SPAULDING.

ATHENS, GREECE.

¹ *C.I.A.* I, 333 (lines 1-2).



DORYPHORUS ON A RED-FIGURED LECYTHUS



American School
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A DORYPHORUS ON A RED-FIGURED LECYTHUS

[PLATE XVII]

THE Attic red-figured lecythus¹ here published is in the National Museum at Athens, and is interesting for several reasons. It shows an ephebe in the walking pose of the Doryphorus of Polyclitus, but antedates that statue by some years. The vase is also of importance as belonging to the rare class of red-figured lecythi with representations of the funeral stele.² I propose first to discuss the meaning of the scene, then to study it with reference to Polyclitus's "Canon," and finally to treat of its technique and the class to which it belongs.

The scene represents a young man walking past a stele from the left, toward which he stretches out his right hand. With the other he balances a pair of spears over his left shoulder and holds the bridle of his horse. He wears a chiton well girt up, which leaves his right shoulder bare,³ while over his left is slung his cloak. On his neck hangs his petasus. He wears a sword on his left side. The two-stepped stele seems to be a Doric column without abacus, and not simply a slab of

¹ From Eretria, No. 12133. My thanks are due to Mr. Staïs, Curator of the Vase Collection of the National Museum, for permission to publish the vase. The illustration is from a drawing by Gilliéron. The dark red color of the middle fillet and the ends of the upper and lower fillets is represented by dots. The whole middle fillet is red; the other two fillets are white, with red ends.

² The class has been discussed by Weisshäupl, 'Eφ. 'Aρχ. 1893, pp. 13 ff., pl. ii f.

³ The chiton is worn in the same way by the ephebe on the red-figured lecythus, 'Eφ. 'Aρχ. 1893, pl. iii, which, as will be seen later, belongs to the same workshop, if not artist, as our vase. The folds of the chiton are drawn there with wash color, on our vase with the black varnish. The warrior in the grave relief, *B.C.H.* 1880, pl. vii, wears his chiton in the same way.

marble with a cornice.¹ It is decorated with red and white fillets.

The date of the lecythus may be fixed approximately by the style. The eye of the youth, though now injured, was drawn correctly in profile. The general style is rather free and careless, as if the artist were an excellent draughtsman, but did his work rapidly. The rhythm of the figure and the fiery spirit of the horse are well expressed, and even though every line is not drawn to its proper point, the effect of thin, crumpled drapery is finely attained.

The round head and bodily proportions are paralleled on contemporaneous white lecythi.² The vase belongs, then, to the transitional period when archaic severity is just changing to ease and flexibility; that is, to *ca.* 470–450 B.C. It is difficult to limit the date more closely, though the middle rather than the end of that period suits the style better. It must, however, be borne in mind that a style may continue unchanged for a considerable time.³

The general meaning of the scene is clear. The youth stretches out his hand to the stele in sign of reverence. This motive is common on more than one class of vases.⁴ The

¹ A number of grave lecythi, both white and red-figured, show the funeral monuments in the form of Doric columns, *e.g.* the contemporaneous red-figured lecythus, Athens, Museum, 1298, where the column stands on a base of one step and has an abacus; 1967, a column with three steps; 1795, a later lecythus, where the curving lines of the capital seem to indicate the rounding of the column. Others show what seems rather a flat stele with cornice, 1933, 1934, 1941. When columns of a house are shown they more than once have bases. See the white lecythus 'Εφ. 'Αρχ. 1905, pl. i, and the "Athena" lecythus, No. 1968. On the latter there is no abacus.

² *White Vases of the British Museum*, pl. v, and several unpublished white lecythi of the Athenian Museum.

³ The tendency has been to put back dates of red-figured vases some ten years earlier than those given a few years ago. The severe red-figured style continues through to *ca.* 470 B.C., and hence those vases with the eye correctly drawn in profile and yet with somewhat severe outlines may be safely assigned to *ca.* 470–450 B.C.

⁴ (a) White lecythi, *White Vases*, pl. 25 A, a youth approaching a stele to which he stretches out his hand; British Museum D 44, a youth leaving the stele looks back and holds out his hand; *White Vases*, pl. 25 B, a woman standing beside her calathus holds out a lecythus. The inscription (Πάτροκλε χαῖρε, see *J.H.S.*

representation of an ephebe-knight, as traveller or warrior, was a familiar subject on earlier and contemporary vases. It is found on cylices of Onesimus,¹ and of others of the Euphrobian cycle, as well as on lecythi.²

In interpreting the meaning of the scene there are two possibilities: (a) the youth has come from a journey, or is setting out on one, and wishes to pay homage at the tomb of a relative; or (b) he is the typical wayfarer who salutes the tomb as he passes on. The artist has not given us any clear sign which explanation to accept. To be sure the stele is filleted, but the youth himself brings no fillet or offering, though on other vases (*e.g.* Athens, Museum, 1640) such is frequently the case. Nor need the fillets on the stele surprise us, if we accept the second interpretation. It will be remembered that relatives often visited the tomb and decorated it after the death of a person. Popular belief was that the dead haunted the tombs, as we see from the "eidola" fluttering about in scenes where the family decorate the stele.³ Hence the propriety of such worship from the pious traveller. The stranger is often addressed in Attic grave inscriptions⁴ of this time, so that he becomes a sort of

1895, p. 192) is false, as Mr. Bösanquet tells me, though the gesture clearly denotes reverence for the departed. (b) Red-figured lecythus, Athens, Museum, 12119, a hunter carrying a rabbit on his shoulder holds out his right hand with a twig to an ithyphallic herm — a rural Priapus perhaps (the vase is shortly to be published in the 'Εφ. 'Αρχ.). The walking pose is of an earlier type than that on our vase, but the date is very close. (c) Red-figured pelice, *Cab. d. Méd.* 397, pl. xiv, herm worship. (d) Black-figured oenochoe, *Athen. Mitth.* 1880, pl. xiii, a man stretches out his hand to a statue of an athlete. See for the general subject, Sittl, *Die Gebärden d. Gr. u. Röm.*, p. 305 f.

¹ Hartwig, *Meisterschalen*, pl. 53 ff.

² Red-figured aryballus, 'Εφ. 'Αρχ. 1893, pl. ii, the ephebe with a red petasus moves in a reverse direction to that on our vase, leading his horse. White alabastron, Klein, *Lieblingsinschriften*², p. 103; a bearded man, clad in chiton and himation, with petasus on his shoulder, leads a horse. On other lecythi the ephebe rides his horse past a stele, *e.g.* red-figured, Athens, Museum, 1293, or without a stele, as on the later white, Athens, Museum, 1856, 12275. Of the severe red-figured style is the ephebe on horseback, Athens, Museum, 1274. A different pose is British Museum D 63, a youth seated on a rock, with his horse facing him.

³ Pottier, *Lécythes Blancs*, p. 50 ff., 74 ff.; Benndorf, *Gr. u. Sic. Vasenb.* pl. 14.

⁴ Kaibel, *Epigr. Gr.* Nos. 1, 22, 23.

"genre" subject. More than one lecythus stands on that dubious ground between a particular scene and "genre." The typical traveller is not sharply distinguished from the relative. On a grave lecythus a scene with a traveller doing homage to a stele has the same advantage as the offering of the dedicatory statue of the worshipper with his calf in the Acropolis Museum, according to the usual interpretation of that work. It is the perpetuation of a typical reverence for the dead (as the "Moschophorus" represents a perpetual act of sacrifice), so frequently inculcated for the stranger in the inscriptions. On this vase the stranger continues his worship of the dead as long as the vase itself lasts. The second interpretation then, as a genre-like representation of the wayfarer, seems more likely for our lecythus. The vase-painter had a limited number of motives and worked without regard to a particular case. Hence scenes are shown through conventional types, so that one cannot be sure always how far the artist meant a picture to be individual.

The pose of the ephebe on our vase next deserves study, since it so resembles the walking pose of the Doryphorus of Polyclitus. Our vase-painter, however, places the weight on the other foot,¹ and employs the motive of the outstretched hand. Besides, the head of the ephebe is not turned to one side, as is that of the Doryphorus. Nevertheless, the essential thing—the walking pose—is the same in both instances. It is of great importance then, if, as seems certain, the design of our lecythus is earlier than the statue.² Furtwängler³ argued from the "Munich Zeus" and the "Smicythus" base at Olympia that the walking motive was introduced into sculpture before Polyclitus by an artist of the Argive school of Hagelaïdas. He denies that

¹ Cf. the "Cyniscus" base at Olympia.

² The Doryphorus, a mature work and one forming the model of a school, can hardly be placed earlier than 450 B.C., and probably a decade later; for the proof that Polyclitus was in activity ten years before cannot put back so early as 450 B.C. an academic "canon." See C. Robert, *Hermes*, 1900, p. 141 ff., for the latest dating of Polyclitus on the basis of the dates of Olympic victors in a papyrus from Oxyrhynchus.

³ *Masterpieces*, p. 212, fig. 90.

the Attic school used the motive. Our vase makes it possible that the idea was known and used at an early date also by Attic sculptors—the relief from Pella¹ shows at any rate that the motive in a modified form was early used in other than Argive schools. Though the question be open for discussion in sculpture, we can clearly trace the development of the walking motive on the vases from the awkward strides of archaic art with its stiff joints to the flexible knees and rhythmic body of our ephebe. A moving person is usually taking great strides, or else is shuffling over the ground with both heels fast on the earth.² Easy walking, and especially that state of poise when the weight is entirely balanced on one foot and the body influenced by the rhythm of motion, is unknown.³ The first half of the fifth century was a time of experiment, and the vases serve as a commentary on the few extant works of sculpture. The walking motive was but one of many problems set before the artist. In the case of the Discobolus of Myron there has already been noted a cylix which shows the same idea and must precede it in time.⁴ Our vase adds another example of such precedence of design over sculpture in the round. Not

¹ *Athen. Mitth.* 1883, pl. iv. Collignon, *Hist. de la sculpt. gr.* I, 274, dates it rightly about 450 B.C.

² First pose, Dionysus, Hartwig, *Meistersch.* pl. 32, Furtwängler u. Reichhold, *Vasenmalerei*, pl. 16 f. The artist varies the monotony of the motive by setting the play leg a little to one side as well as back. Second pose, Hermes, in Hartwig, pl. 21.

³ The centre of equilibrium would fall in the line of the stiff leg in our vase, whereas in the earlier walking pose it would lie between the feet. The latter is the case with the relief from Pella. The relief from Argos (*Athen. Mitth.* III, 287 ff., pl. 13) showing the continuance of the type in later Argive art is interesting for comparison, since the ephebe is accompanied by a horse. Furtwängler decided that the relief was a votive one to a hero and not from a tomb, and gave the same use to the Doryphorus. Collignon, *Hist.* I, 490, on the contrary, thinks the latter was set up in a gymnasium. In the *Masterpieces*, p. 228, Furtwängler has changed his opinion and holds that it was a votive statue of a pentathlete set up both at Argos and Olympia.

⁴ Hartwig, pl. 63, 2. The same motive occurs on an unpublished black-figured lecythus with white ground, Athens, Museum, 12533. The design shows the discus-thrower turned entirely around with his upper body, his legs are seen in back view, his left hand is raised above his head, and his right holding the discus is swinging around very far to the rear. All his weight is on one foot.

that vases were in any sense the prototypes of sculpture, but there were necessarily many studies made before the harder work of the plastic art was commenced. In the loss of the great artists' sketch-books the vases give more than one chronological proof that novelties of design were afloat in the art world long before a sculptor carried them out in the round. The merit of a great artist is that he knows how to weld his idea and his material into a perfect whole.

Finally, we must study the use of funeral scenes on red-figured lecythi and their relation to the more common white ones. Weisshäupl, in the article already cited, has collected the examples known to him. Now after a dozen years a considerable addition can be made to his list of eight vases, both in

number and in variety of subject. We can distinguish not only (*a*) scenes at the stele, but also (*b*) those with the preparation to visit the tomb, parallel to a number of white lecythi.¹ The limits of the date of manufacture must also be extended.

It should be said by way of preface that Weisshäupl's No. 8, representing a sphinx on a pedestal, hardly belongs to our class of funeral vases. There are no mourners and the subject seems merely a conventional and decorative one, as on other lecythi we see such a sphinx² or siren.³ Moreover, the lecythus is severe in style and thereby to be grouped with those on which the winged "Nike" and various mythological characters are represented. Weisshäupl's No. 4 I have been unable to find in the museum at Athens. Perhaps his description, derived from the *Δελτιόν*, is inaccurate, and it is identical with No.

1639.

¹ *Festschrift f. Benndorf*, p. 89 ff.; *Bonner Studien*, p. 154 ff.

² Athens, Museum, 1348, Brit. Mus. E 634, 663, etc.

³ Athens, Museum, 1602, 1201.

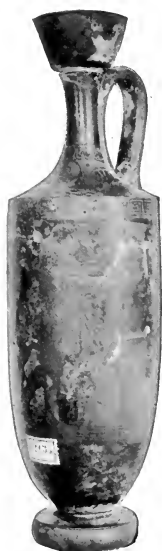


FIGURE 1.—ATHENS, MUSEUM, 12133.

The lecythi with scenes at the stele fall into well-defined groups, both by ornament and by style. The earliest class includes our lecythus, No. 12133 (Fig. 1), and Athens, Museum, 1637, 1639, 1293, 1640 (Weisshäupl's No. 6, 'Εφ. 'Αρχ. 1893, pl. iii), 12134, Boston, Museum, 445, 446. No. 12134 in the Museum at Athens forms the transition to the next group. This class has the well-established shape of the fine white lecythi with wash outlines, but usually a higher shoulder. On this are drawn three



FIGURE 2. — ATHENS, MUSEUM, 12133.

black-figured palmettes (Fig. 2), with dots sprinkled in, on the red ground. These are finely drawn and are of the general shape of those on the contemporary white lecythi. The general technique is precisely that of the other red-figured vases. White and red are sparingly used for details, as fillets and hair-bands. Probably all date very near 450 B.C. The earliest and finest example is No. 1639, whose style comes closest to that of the fine white lecythi with wash designs. The noble grace of the simple poses and the fine drawing of the hands are those of the best vases of that class. The scene represents a bearded man, holding his spear, to the left of an Ionic stele, while a woman stands on the right, facing him. Nos. 1293, an ephebe with spears riding past a stele; 1640, a youth and maiden decorating the stele with arms and fillets; and 12133 are very close in style, as though from the same artist or at least workshop. The last two have the same "laufender Hund" pattern below the design. The two Boston lecythi¹ are interesting for several reasons; they

¹ Mr. Bosanquet kindly lent me photographs of these lecythi, as well as those from Palermo mentioned later.

are the only red-figured lecythi with "stelae scenes" found in Gela, for all the rest come from Eretria. They differ a little in style from the two last mentioned, showing a tendency to give many lines to the drapery, but No. 1445 has precisely the same stele as No. 1293. They both have scenes of the "Orestes and Electra" type. No. 1637¹ is shown to be somewhat later by the "acanthus" stele and the careless drawing. It has an "Orestes and Electra" scene, as has also No. 12134. The date of this group may range over 460-440 B.C.

A second and later class is formed by three lecythi, Athens, Museum, 1636,² 1298, 1299,³ which have the same shape as the previous class, except that the foot has no notch at its upper edge. The three palmettes of the shoulder are ugly and heavy in drawing, and the style of the figures is displeasing. The women in Nos. 1298 and 1636 have the same black stripes on their dresses. The style has degenerated from the earlier one. The conventional ephebe, the bearded man, and the woman with a tray occur.

The third group, Berlin, Museum, 2426, 2427,⁴ Athens, Museum, 12804, shows that the artists of red-figured vases also imitated the later class of scenes at the stele where one figure sits on the steps. The date is *ca.* 440-420 B.C. The first two are twin vases, according to Furtwängler's description. The peculiar use of the egg-ornament in place of the meander is paralleled on other red-figured lecythi.⁵ On Berlin, Museum, 2426, a woman sits on the stele steps, leaning her head on her hand; on No. 2427 is an ephebe. In contrast to these simple scenes, the third lecythus offers us a group of three—a seated woman with a casket, a woman with offerings, and an ephebe. The style is heedless and the ornament ugly. The stele is of the later gabled shape. The motive of the seated woman with her casket is frequent on white lecythi.⁶ Two other red-figured lecythi with funeral scenes I know by the kindness of Mr. Bosanquet.⁷

¹ Weisshäupl, No. 7. ² Weisshäupl, No. 3. ³ Weisshäupl, No. 5.

⁴ Weisshäupl, No. 1, 2. ⁵ Athens, Museum, 1511, *Ann. d. Ist.* 1850, pl. L.

⁶ Benndorf, *Gr. u. Sic. Vasenbilder*, pl. 15, etc.

⁷ The first, in the Louvre, has a scene of the "Orestes and Electra" type. The

The scenes of preparation to visit the stele are harder to distinguish from simple domestic pictures. A lecythus with the inscription *Γλαύκων καλός*¹ represents a seated woman holding a wreath, while her maid gives her a tray. This is probably merely a domestic scene, and yet might easily be classed with the funeral scenes. Another lecythus² is more clearly marked. We see a seated woman with her head bent over a tray; a mirror with fillets hangs in the background. Two lecythi from Gela, now in Palermo, are interesting from their provenience. On one a woman holds an alabastron; on the other, a casket. There are many of these dubious scenes, as Athens, Museum, 1343, 1344, 1648, 1598, 1275, 1502, etc. The difficulty of determining the meaning of the scene is that women used fillets for various purposes, looked in their mirrors or caskets, and carried alabaster, as well as plemochae, without implying a "preparation" scene. Weisshäupl's interpretations of figures on the white lecythi have the same uncertainty.³ However, when vases are contemporaneous with those having stele scenes, and, moreover, when they have the same style and ornament, there is at least the presumption that a scene of preparation will have reference to the grave-cult. In earlier times vases with mythological or domestic scenes were placed in the tombs, both as utensils for the dead and as pleasing by their ornament. With the desire for vases more especially suited to the case the stele scenes were evolved. These, like the preparation scenes, were frequent on white lecythi, but the red-figured only have imitations of the former class. The latter are independent in their development from the earlier red-figured domestic pictures.

The red-figured lecythi with funeral scenes date *ca.* 470-430 B.C. Our first group shows an attempt to rival the success, seen in the Paris market, represents a warrior and epebe beside a stele. A number of red-figured lecythi have low slabs resting on one or two steps and figures doing reverence. Probably these are not stelae, but boundary stones, low altars, or other sacred emblems, hard to define; British Museum, E 604, 631, Athens, Museum, 1296, 12802. They show the adaptation of older scenes of worship, as Athens, Museum, 1345, 1627, 1275, to the types of stele scenes.

¹ Athens, Museum, 1496.

² Athens, Museum, 1312.

³ *Festschrift f. Benndorf*, p. 90 ff.

cessful white lecythi in the old technique, as the "added white" class with "*καλός*" names tries to rival the other white lecythi with only outline drawing. Though some few still clung to the past, the change to the white technique was an artistic necessity with the change to funeral use, and the Attic people as a whole appreciated the advantage. Not only did the white color have a peculiar significance, but the quality of drawing was improved. Our red-figured lecythi, in spite of their careful execution, are therefore but rare. Comparison of the two techniques will illustrate the advantage of the white. In place of depending on fine inner lines and the warm color of the clay, the white vases trust to pure outline and polychromy. The Greeks, as usual, experimented widely, but finally chose the best. As ten years have added new kinds of red-figured lecythi with funeral scenes, so time may bring a complete set of parallels to the white, but they can only count as experiments, not as a real class.

ROBERT CECIL McMAHON.

ATHENS,
May 2, 1905.

American School
of Classical Studies
in Rome

A BRONZE STATUETTE FROM NORBA

THIS bronze statuette was purchased by me, in February, 1904, on the site of the Roman colony of Norba in the Volscian territory,¹ from a peasant boy, who stated that he had recently found it on or near that site. It is at present deposited in the Classical Museum of Yale University. The total height, from the top of the head to the fracture in the right leg, is 0.070 m.; from the top of the head to the pubes, 0.040 m.; from the top of the forehead to the chin, 0.008 m.; to the brow (top of the nose), about 0.002 m.; to the bottom of the nose, about 0.005 m.; the extreme width (between elbows), 0.031 m.; the width of the shoulders (between the outsides of the wings), 0.019 m.; the extreme width of the shoulders, 0.022 m. The figure is cast solid, in one piece, except for the outer and upper parts of the wings, which, being thin sheets, were attached later. The hair was engraved later, also. Both legs from the middle of the shin, with feet and basis, are lost, as are also the upper parts of both wings. The surface in general is well preserved; but the face is disfigured, and there is a deep horizontal furrow across the right upper chest. The legs near the breaks have been somewhat damaged by the workman who mounted the figure. The bronze has a light-green patina; but the original polish is still visible on most of the surface. The modelling of the body is very careful and spirited; the hair, however, is sketchily treated, the strands being indicated by coarse, rather irregular lines.

The hair is arranged, in general, like that of the bronze statuette of an athlete in the Louvre, said to have been found

¹ For Norba, see *Not. Scavi*, 1901, p. 504; 1903, p. 229; 1904, pp. 403, 423, 444.

at Olympia (Ant. Héron de Villefosse, *Monuments Piot*, I, 105, pls. xv, xvi), and attributed to the Argive school, in the transition period between Agelaïdas and Polyclitus, and of the Apollo from the west pediment of the temple of Zeus at Olympia (*Ergebnisse*, pls. iii, 22, 23; text iii, part i, p. 69), whose date is about 460 B.C. Where these two *coiffures* differ, that of the Norba bronze agrees now with the one, now with



a. FRONT VIEW.



b. SIDE VIEW.

FIGURE 1. — BRONZE STATUETTE FROM NORBA. ACTUAL SIZE.

the other; there seems to be a bang over the forehead, as in the Apollo; the ears are covered by the side locks, which are brought back, producing the same effect as in the Louvre bronze; but as to the details of the *coiffure* one cannot be quite certain.

Concerning the face, in its damaged condition, nothing very definite can be made out.

The modelling of the body finds its closest analogy in Polyclitan works. The extremely broad shoulders, the distinct marking of the abdominal muscles, the pronounced groin

muscles, the deeply indented back, — all these one recognizes as characteristic of the *Doryphorus* and its group; although, to be sure, the *Doryphorus* is less of a boy, and more of a man, than the subject of our bronze, whose waist is somewhat thinner, in proportion, and who, in general, is somewhat less developed. The modelling of the Louvre bronze is somewhat less advanced.

In striking contrast with the above features is the attitude of our figure. This is pronouncedly later than the fifth century. The boy is not walking, after the manner of the *Doryphorus* and allied figures, but standing, in an easy resting posture which is characteristic of the age of Praxiteles. The slightly undulating line of the spine and legs, the head somewhat drooping and turned toward one side, the position of the right arm, with the back of the hand resting on the hip,¹ — all these, and still more the general effect produced by them in combination, point to the earlier half of the fourth century.

As to the subject represented, there can be no doubt. A winged ephebe, resting, with a discus in one hand, can hardly be other than Eros, personified as a discus-thrower — *Eros Discobolus*, or, perhaps better, *Discophorus*. It is a treatment of the subject which would have been natural in the Praxitelean age, but strange in the fifth century. As a matter of fact, I know of no other representation of Eros holding the discus, except on a gem, Furtwängler, *Ant. Gemmen*, pl. xlv, No. 23. This is a different type from ours, and is merely adapted from the ephebe-type seen on Nos. 21, 22, and 42 of the same plate. Except, however, for the discus-motive, the attitude of the Norba bronze bears a close resemblance to that of the Eros of Parium by Praxiteles, to judge by the coins of that place.²

¹ See Pierre Paris, *R. Arch.* XXXIX, 1901, pp. 320 f., with references there given.

² W. Klein, *Praxiteles*, p. 236, fig. 36. The coins show the left forearm resting on a pillar. The two sides of the figure are reversed as compared with the Norba bronze; but still there is a distinct similarity between the figures. For the position of the right hand, cf. also the Eros-figure on the medallion of Pergamon, *op. cit.* p. 181, fig. 28.

The presence of fifth century Peloponnesian head-dress, fifth century modelling, and fourth century pose, feeling, and subject, in the same work, is best explained by attributing its composition to a fourth century school which took for its models the Peloponnesian works of the fifth century, but treated them according to the spirit of its own age.¹

The question still remains, whether the bronze itself was made in Greece proper, or whether it is an Italic copy of a Greek original. This is a question difficult to settle in this case, as the only detail in which the workmanship could not perfectly well be Greek is the chiselling of the hair, which is more crude and hasty than one would have expected from comparison with the body. This circumstance may point to Italic manufacture. If so, one might compare the two bronze statuettes, — artistically, however, much inferior to the subject of this paper, — found during the excavations at Norba in 1902, and published in *Not. Scavi*, 1903, pp. 253, 254. On one of them — representing, apparently, Aphrodite — the publishers remark: “. . . È di tipo greco del V. secolo a. C., ancora alquanto severo, con panneggio non privo ancora di qualche durezza. Assai bella è soprattutto la testa dai lineamenti nobili e dall' ovale gentile della faccia, contornata dalla massa abbondante e rigonfia dei capelli.

“La statuetta è benissimo conservata, ad eccezione dei piedi, che mancano; è fusa in pieno ed è eseguita con molta cura anche nei particolari, come p. es. nei cerchielli che ador-

¹ The alternative hypothesis — to attribute it to an eclectic and archaizing Graeco-Roman sculptor, of the school, say, of Pasiteles — does not appear tenable in the case of the Norba bronze, which has a simplicity to which the later eclectics did not often attain. If the supposition advanced in the text is correct, the Norba bronze falls into the same class with the ephebe in Madrid, published by Pierre Paris, *R. Arch.* XXXIX, 1901, pp. 316 ff., pls. 19, 20, — a figure which, though only a Roman copy, and much reworked, still, with its head-dress suggesting the *Spinario*, its Polyclitan proportions and modelling, combined with its Praxitelean attitude, and, in particular, the motive of the back of the hand resting on the hip, furnishes an interesting parallel, and may serve as a type of a fairly large class of figures made by fourth century artists endeavoring to adapt fifth century types to the needs of their own age. See, for similar instances, Furtwängler, *Masterpieces*, pp. 276, 277, 300.

nano l'orlo del manto, e che sono incisi al bulino. Soltanto un poco difettose sono le gambe, che traspariscono di sotto all'abito che si attacca e quasi s'incolla alla persona; ciò che sopra tutto sorprende nel lembo estremo del manto, che aderisce dietro il fianco sinistro invece di penzolare libero. In questo si ha ancora un resto di arcaismo.

“Pel sapore greco, che è in questa statuina, essa non può prendersi come un'imitazione fatta in Etruria, ma piuttosto come un'opera eseguita molto probabilmente da un artista della Campania su modello fornitogli dalla Grecia propria.” This description is decidedly exaggerated, considering that the bronze is at best only an Italian imitation of a Greek original. The second statuette is derived from a fourth century Greek type.

It seems to me easier to believe that the subject of this paper was made in Greece proper than that it was made in Italy. If made in Italy, it was made by an artist closely following Greek traditions.

ALBERT W. VAN BUREN.

OINTMENT-VASES FROM CORINTH

FIGURE 1. — Small owl, painted in early Corinthian style, found in 1902 near the west end of the long South Stoa (cf. *Am. J. Arch.* VI, 1902, Supplement, p. 19). Clay Corinthian, light green. The owl, 0.05 m. high, has underneath a



FIGURE 1.

slight oblong projection which serves as a base. Just behind this is a round vent-hole on which one can whistle, the interior being hollow. Probably the owl was a child's plaything (for terra-cotta playthings cf. Pottier, *Les Statuettes de Terre cuite*, p. 263; *R. Arch.* XXXVIII, 1901, p. 273; for small Panathenaic vases as playthings cf. *J. H. S.* XVIII, p. 300; for an owl as plaything cf. *Not. Scavi*, III, 1895, p. 169, fig. 59). It may, however, have been simply a very small ointment-vase. The head is turned to the left. The eyes consist of two round, slightly concave surfaces with a black dot in the centre and around it a ring of orange color. Then comes a ring of black, and outside this a row of brown dots. The front of the owl and the bottom from the front to the vent-hole are painted dark brown with white spots. The wings are divided from the rest of the body by a line of clay left unpainted, and consist of two parts separated by two vertical incised lines, the front part being scales and the back part having seven incised lines running toward the tail. The spaces between these lines are filled in with purple stripes painted over the brown. Two pairs of wavy lines cross the

incised lines from the top of the wings to the bottom. Behind the vent-hole also are incised lines with purple stripes. The style of painting is like that of the early Corinthian ware and indicates that the owl belongs to the same period.

FIGURE 2. — Helmeted head, found in 1902 in the long South Stoa near the steps leading up to the Old Temple (cf.

Am. J. Arch. VI, 1902, Supplement, pp. 19-21). Clay buff. Height 0.05 m. On top at the back is a break which starts from a small round opening. On so much of the crest as remains are traces of a black checker-board pattern. The mustache and the pointed and prominent chin below the thick and protruding lips are painted brown. The edges of the helmet are also brown. The main interest of this ointment-vase, however, lies in the

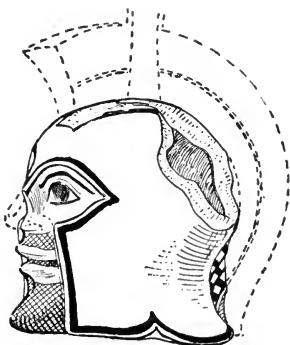


FIGURE 2.

fact that it comes from Corinth and is an early specimen of the type of the helmeted head, examples of which, dating mainly from the sixth century and coming mostly from Rhodes and Italy, are in nearly every large museum. (In the National Museum at Athens, No. 2074, from Mylasa; in Thera, cf. Hiller von Gärtringen, *Thera*, Bd. II, p. 28, No. 23, of Corinthian clay; in Berlin, Furtwängler, *Beschr. d. Vasensammlung*, Nos. 1304, 1305, 1306; in the Louvre, in the Campana collection three specimens, cf. *Gaz. Arch.* 1880, p. 145, pl. 28; in the British Museum, Nos. A 1117-1123; cf. also De Witte, *Description des Antiquités et Objets d'Art qui composent le cabinet de feu M. Durand*, Nos. 1265, 1266 F; De Ridder, *Catalogue des Vases peints de la Bibliothèque Nationale*, I, pl. v, 197; Walters, *History of Greek Pottery*, pp. 128, 492, pl. xlv. *Not. Scavi*, II, 1894, p. 347, fig. 19; III, 1895, p. 182; X, 1902, p. 500; Stephani, *Vasensamml. d. Kais. Eremitage*, No. 1472; *Burlington Fine Arts Club, Exhibition of Ancient Greek*

Art, pl. xevi, I, 59; Heuzey, *Cat. des Figurines*, p. 236; *Mon. Antichi*, XIV, 1904, p. 271, fig. 1; Furtwängler, *Aegina*, p. 389, No. 36, pl. 112, 6; *J. H. S.* II, 1881, p. 69, an example in bronze.)

Other examples unpublished, which I have noticed, are one from Myrina, in the Museum at Constantinople; one from Neandreaia, in the collection of Mr. Frank Calvert, the American consul at the Dardanelles (Nos. 46, 1 and 85, 2 in the Calvert collection as catalogued by Dr. Thiersch for the German Institute in Athens, cf. also Winter, *Die Typen der Figürlichen Terrakotten*, p. lxii); one from Ophrynion, in the same collection (Winter, *op. cit.* p. lix); two in Corneto; and one from Orvieto, in the Metropolitan Museum of New York (No. 145, Rogers Fund, 1906). Heuzey, *Les figurines de terre-cuite du musée du Louvre*, pl. 7, 2, is a good parallel as regards form, and is said to come from Corinth. Walters, *op. cit.* p. 128, note 2, wrongly says "from Cos." It is Egypto-Phoenician, and is dated by an inscription in hieroglyphic characters giving the name of the king Apries (599-569 B.C.). This has been considered "le point de départ de la série, si l'on excepte les aryballes Corinthiens sur lesquels la tête casquée est simplement figurée par la peinture" (Heuzey, *Gaz. Arch.* 1880, p. 159). But it is surprising that the oldest example known of this type, which is in every respect Greek, should not also be Greek. This ointment-vase from Corinth (Fig. 2) is older, and the Egypto-Phoenician specimen was doubtless made after Greek ointment-vases in the form of a helmeted head had been seen. So many have been found in Rhodes (one comes from Cos, an island near Rhodes, cf. *Gaz. Arch.* 1880, p. 160, *Note complémentaire*), which was a centre of commerce, and where Greek, Egyptian, and Phoenician met, that one might argue that Corinth was the originator of the type and exported examples to Rhodes, also a centre for the manufacture of terra-cottas and vases, and that the Rhodian potter passed on the idea to the Phoenicians. The Phoenician style may perhaps be seen also in De Witte, *Catalogue de la collection d'Antiquités de feu M. Charles Paravey*,

No. 152, though Heuzey, *loc. cit.*, says that it has all the characteristics of a Greek product. But probably Rhodes itself was the originator of this type of helmeted head, which appears also on the sarcophagi of Clazomenae (*J.H.S.* IV, 1883, p. 11). In any case the idea is hardly Phoenician, as Walters, *op. cit.* p. 128, says. Another terra-cotta helmeted head was found at Corinth in 1898. It is 0.03 m. high and is of later date, being painted with black varnish, and it has a hole on either side of the head for suspension. In its simplicity and lack of painted decorations Fig. 2 differs from others. In almost every case they have a semicircular front-piece protecting the forehead, the *μέτωπον* (cf. Pollux, *Onomasticon*, I, 135), which has a floral or volute pattern incised and painted in red and white colors. The *παράναθίδες* are not as high as in Fig. 2, and give more space to the eyes and are often painted with rosettes in white. All these decorations are usually done over a black varnish. But Fig. 2 has no black varnish, and no decoration except the checker-board pattern on the crest and the lines along the edges of the helmet and the features of the face. It may also be stated that there is no decided break between the cheek-pieces and the back of the helmet and that the bottom does not project outwards.

FIGURE 3.—Male squatting figure, pour-hole in top of the head. The legs are drawn up so that the heels and knees touch the body. The hands are closed, thumbs up, and held against the upper chest. The head shows all the signs of archaism. It has the bulging eyes and the so-called "archaic smile" and reminds one of a satyr's face. The hair is long, consisting behind of a heavy mass, with horizontal lines across. It hangs down on both sides of the face, resembling the hair of the Apollo of Tenea. A string was passed through the holes in the hair and in the hands, so that the figure could be



FIGURE 3.

suspended. When so suspended, it would seem to have pulled itself off the ground, by means of the string, raising its legs as it did so. It was painted with simple patterns such as volutes, rosettes, and rhomboids.

The type is that of the "Drinking Satyr," so often found in Rhodes. Nos. A 1101, A 1102, in the British Museum, from Rhodes, are almost identical with Fig. 3. No. A 1103 is a very close parallel, but the left hand is laid flat over the doubled right and the face is turned upwards more than in Fig. 3. Nos. A 1102 and A 1103 are of buff Rhodian clay, but No. A 1101 is grayish green, reminding one of some of the green clays found at Corinth. Another parallel comes from Neandreia, and is in the Calvert collection (Winter, *op. cit.* I, p. 214, 4). An example in Syracuse from the necropolis of Fusco is published in *Not. Scavi*, 1895, p. 154, fig. 39 (called a Bes figure), and in the Louvre there is a specimen from Italy. Another is given by Petrie, *Naukratis*, II, pl. xv, 4. In the Boston Museum there is also a specimen from the Bourguignon collection in Naples. The label says "Caricature of a Phoenician Greek. Rhodian clay" (cf. *Report of the Boston Museum of Fine Arts*, 1901, p. 32, No. 2). In the Bonner Kunstmuseum is another such manikin with a smaller and less archaic head, which Mr. Washburn has published, *Jb. Arch.* I. xxi, 1906, p. 125, fig. 3. Similar in the position of legs and hands are Winter, *op. cit.* II, p. 393, figs. 1-5, bearded Sileni drinking out of a vase. In the museum at Vienna I saw a figure from Tanagra¹ (No. 63 in the catalogue) of yellowish clay and covered with brown dots, which has the hands and feet in exactly the same position and is suspended by means of a string through the holes in the hair and in the hands, but the head is far from being so archaic. The face is almost identical with that of the "Drinking Satyr" of Corinthian fabrication, holding a *celebe*, published in *B.C.H.* XIX, 1895, pls. 19, 20. Corinth was perhaps the originator of the "Drinking Satyr" type, since we know that the satyr was often repre-

¹ This is probably the one mentioned in the *Arch.-Ep. Mitth.* III, 1879, p. 132.

sented in Corinthian art (cf. *Athen. Mitth.* XIX, 1894, pp. 510-525, pl. viii). This type is also closely related to that of the wrongly named "Bes figures," cf. Orsi, *Megara Hyblaea*, cols. 154-156; *Mon. Antichi*, I, col. 838; *Jh. Oesterr. Arch.* I. III, 1900, p. 210, pl. vi; *Argive Heraeum*, II, p. 28, No. 111; Winter, *op. cit.* I, p. 213 f.

FIGURE 4. — Female figure, pour-hole in top of the head, found in 1902 in the big sewer, which is not earlier than the third century B.C. Clay buff. Decorations brown. Height 0.07 m. This is probably a sphinx, like Winter, *op. cit.* I, p. 229, 4 (cf. Furtwängler, *Beschr. d. Vasensamml. zu Berlin*, Nos. 1320, 1321, of Corinthian clay; *Die Bronzen aus Olympia*, p. 201). The face is flat and long, with prominent cheek-bones. The heavy matted hair at the sides of the face has holes for suspension. The hair behind is flat, with horizontal lines continuing those in front, and is painted black. The eyelids, eyebrows, necklace, and scales are painted brown.



FIGURE 4.

FIGURE 5. — Reclining ram, pour-hole in top of head, found in 1902 in the same sewer as No. 4. The fore-part of a second specimen was also found.

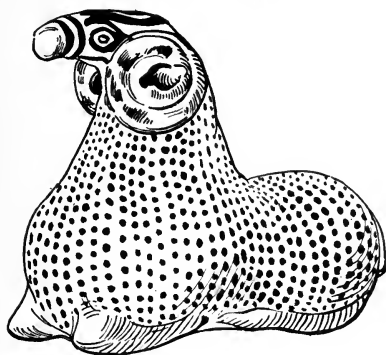


FIGURE 5.

Clay Corinthian, light green. Length 0.08 m. The fore-legs of the ram are bent back and the hind legs forward, so that it can sit on them. The head is held well back and has spiral horns on each side. There is a hole for suspension from the centre of the spirals through to the side of the

neck on either side. The entire surface is covered with spots in brown paint. Similar rams as ointment-vases are (the list

is incomplete) No. 4155, from Eretria, in the National Museum at Athens; No. 9771, in the Andropoulos collection; Furtwängler, *op. cit.* Nos. 1322, 1323, from Camirus, all of Rhodian clay; one in Dresden, from Italy (cf. *Arch. Anz.*, 1898, p. 131, No. 8); one from Sigeum, in the Calvert collection (Winter, *op. cit.* p. lxi); one from Clazomenae, in the Louvre (Winter, *op. cit.* p. lxx); one from Thera, of Corinthian clay (Hiller von Gärtringen, *Thera*, Bd. II, p. 28, No. 22); and some in the museums of Taranto and Corneto.

Parts of ointment-vases in the form of a hare were also found. Similar are Furtwängler, *op. cit.* No. 1325, from Corinth, Nos. 1324, 1326, 1327, 1328, 1334, 1339, 2094, 2334, 3929, all of Corinthian clay. Others in the National Museum at Athens and in Boston are also of Corinthian clay, showing that here again is a type which Corinth exported. One from Orchomenus is *B.C.H.* XIX, 1895, p. 171, fig. 6 (cf. also Wilisch, *Altk. Thonind.* p. 104; Furtwängler, *Aegina*, p. 382, Nos. 92, 93, p. 383, No. 94, pl. 111, 13).

Although types 2-5 show the close commercial relations between Corinth and Rhodes, they were probably made at both places, since specimens of both Corinthian and Rhodian clay are known. Figs. 1-5 probably date from the seventh century B.C.

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INSCRIPTIONS FROM ROME

THE three inscriptions here published were found in Roberts' Pharmacy, Piazza in Lucina, Rome. No. 3 has since, through the courtesy of Mr. Gilbert Smith, been added to the museum of the American School. All three are fragments, and the first has been fixed into a wall in the pharmacy to serve as a shelf. Nothing could be learned of their provenience.

I. MARBLE FRAGMENT, 0.33 x 0.20 m.

Dii 3 ~ MANIBVS
..... ~ CANDIDI ~
qui vix ~ DVOBVS ~ DIEBVS ~

II. MARBLE FRAGMENT, 0.33 x 0.22 m.

JCC
VNDIQVLIQI
DENQVIPATERN
CVMLAVDIBVSIC

III. MARBLE FRAGMENT, 0.61 x 0.40 m.

..... *dp.* . . . *no* N A s
..... *di* E M E R C V R I S
qui vix. ann V S . XXXVII M E
ses . . . *di* S . V . T R E B V N V S
equitum P R O M O T O R V M

The fragment is of late epoch, to all appearances of the latter part of the fourth century. The characteristic mention of the day of the week in the *depositus*-formula indicates that the inscription is Christian (v. 2 : *di*]e *Mercuris*, for *Mercuri*; com-

pare the same form in De Rossi, *Insc. Christ. Urbis Romae*, I, nos. 475 and 645). The *Equites Promoti*, the *vexillatio* of which our defunct was *trebunus*, are mentioned in the *Notitia Dignitatum* among the *vexillationes comitatenses sub dispositione magistri equitum praesentalis* (*Not. Dign.* ed. Seeck, p. 132: *cuneus equitum promotorum*) and several times among the provincial troops (v. *op. cit.*, index under *Equites Promoti*). A corps of this name is also mentioned by Ammianus Marcellinus (xv, 4, 10 . . . *Bappo ducens Promotos* . . . and xxxi, 13, 18 *inter hos etiam Promotorum tribunus Potentius*). This seems, however, to be the first time that the *Promoti* have been found in inscriptions, which gives the stone considerable importance.

C. R. MOREY.

MR. VAN BUREN'S NOTES ON INSCRIPTIONS
FROM SINOPE

BEFORE taking up in detail the notes which Mr. Van Buren published in the last number of this JOURNAL (pp. 295 ff.) let me say that my publication of the inscriptions from Sinope (*cf. Am. J. Arch.*, IX, 1905, pp. 294-333) was based in all cases on a careful study of the stones themselves, on copies made from the stones, and on squeezes; whereas Mr. Van Buren has seen neither stone nor squeeze. The following comments I write with squeezes and copies before me, and I find that the copies as published are accurate, with the slight exceptions mentioned below. Since the inscriptions on Roman milestones are often very carelessly and inaccurately cut, readings not based upon study of the stones themselves should be suggested with caution.

Page 295, No. 50, Mr. Van Buren says that "ΠΠΑΙΤΩ PE||NOΣ is perhaps the stone-cutter's error for Πραετωριανός, the Latin *Praetorianus*." Since the letters are very carefully and beautifully cut, it is improbable that this is a stone-cutter's error. Perhaps it is the Paphlagonian spelling of the name. In a Latin inscription from Pannonia (*C.I.L.* III, 11222) occurs the form *Praetorinus*, which in late Greek would be Πραιτωρείνος. In No. 78, below, we have *Casino* for *Casiano*. Σ is doubtless a misprint for Σ, and *ae* a misprint for *ai*.

No. 51. The inscription is nearly complete, as my publication indicates, but there are no traces of *a* at the end of l. 1. In l. 2 both my copy and my squeeze give the first letter of 'Εγνατίου as below the *ε* of Σ]έξτος. At most two letters could have stood before the *E* of 'Εγνατίου, and probably not even

that, certainly not the four letters inserted by Mr. Van Buren. The end of the same line also is correctly given in my publication, where the reading 'Εγνατίου ὁ υ[ίος] in an inscription of Roman date is better than 'Εγνατίο υῶς, however desirable such a reading might be if this were an Attic inscription of the fifth century B.C. Traces of the second υ exist on the stone, as I indicated in the facsimile. In l. 3 I had thought of ἀπ]ὸ, which Mr. Van Buren suggests, though I still prefer πρ]ὸ. Σπείρα often means "cohort," but also very frequently (cf. Wilhelm, *Jh. Oesterr. Arch. I. III*, 1900, p. 53; Ziebarth, *Das griechische Vereinswesen*, 56, 58) "guild" or "club" or "organization," which seems to me preferable in this instance. My reference to Larfeld's book, *Griechische Epigraphik* (1888-94), p. 285, is correct and need not be changed.

Page 296, No. 73. The reading *L. Licinnius Fr(u)gi*, which I myself suggested, is, after all, preferable, and I have adopted that reading in my 'Prosopographia Sinopensis' (cf. *Am. J. Phil.* XXVII, p. 274). The name Licinius is found not only in Bithynia, but in Sinope itself. Cf. No. 33, l. 2 and No. 45, where we have Κ. Λικίνιος Φροῦγος (=Frugi), probably a brother of L. Licinnius Frugi.

No. 74. The traces at the end of l. 3 are as given in my facsimile, but I am not absolutely certain that an H is meant. S in line 4 I took to be an abbreviation for *servus*, as I indicated in my publication of the inscription. As Mr. Van Buren says, if the letters are H. S., meaning *hic situs*, their natural position would be at the end of the inscription.

No. 75. "The copy given is evidently inaccurate. The inscription must have run essentially as follows." This statement, repeated in the case of Nos. 76, 77, 78, is hardly correct. For my restoration of the beginning of No. 75, cf. *Am. J. Phil.* XXVII, p. 139, note 2. It is based on *C.I.L.* III, 6895, 12157, and *J.H.S.* XX, 1900, p. 163, No. 7 (almost exact duplicates of the first part of the inscription). Cagnat and Besnier (*R. Arch.* VII, 1906, p. 373) give a slightly different restoration.

Page 297, line 18 f. Mr. Van Buren says with regard to l. 10

of the inscription, "the numeral can hardly have been 1, unless it can be shown that the stone was found one Roman mile from an important centre." The stone was not found *in situ*, and round milestones could easily be transported or rolled a long distance. My copy and squeeze both give 1 clearly. It is certain that P did not stand there. Of course it may be an error for P, but I am only stating the facts here.

Page 297, l. 21. For *Aur. Priscianus* cf. also *C.I.L.* III, 14184²⁰, 14184²¹, 14184³⁹. My interpretation of *Pr. Pr. P. D. N. M. Q. Eorum* is to be found in *Am. J. Phil.* XXVII, pp. 260, 277: *Pr(aeses) pr(ovinciae) P(onti) d(evotus) n(umini) m(ajestati) q(ue) eorum*.

Page 297, l. 3. Mr. Van Buren would read in line 16 ΜΑΕ (for the L in l. 24 is evidently a misprint). On the stone we have ϞΑΕ (cf. my facsimile). Perhaps the bar of Α is a mistake of the stone-cutter and we should read Λ. There are no traces on the stone of M.

Page 297, l. 11. The reading of the stone is exactly as I gave it, ETFLCOSTANOBBC; and in the *Am. J. Phil.* XXVII, p. 139, n. 2, I have changed my faulty transcription, though it is adopted by Cagnat and Besnier, *i.e.*, to *Fl. Co(n)sta(nti) nob(ilissimis) C(aesaribus)*. For similar milestones referring to Constantine and his three sons, cf. *C.I.L.* III, 12156, 14184¹⁷, 14184¹⁹, 14184²⁰. In the Sinope inscription *Jul* is omitted, and *Costa* is a unique error or abbreviation for *Constanti*. For *Constantino* read *Costantino*, since N was not cut before S. For the omission of *n*, cf. CO2TAN in *J.H.S.* XVII, 1897, p. 273. Mr. Van Buren gives the sense that is wanted, but puts into the inscription letters which do not belong there.

Page 297, No. 76. I have again compared my copy made from the stone itself with my squeeze and find that it is accurate in nearly all respects. The first letter of l. 5 is F, but the two horizontal lines have been connected, making it look like P. The reading EMAYGMX is correct, except that the second M should be N. The whole is of course a stone-cutter's error for ETMAYRNYM, T being omitted and G cut in place of R (a

mistake due to the end of l. 3), and M and Y combined (cf. *Am. J. Phil.* XXVII, p. 139, n. 2). There is no such separate line as MERIANO. In line 6 (7 in his text) Mr. Van Buren reads NOBILL. CAESARIBB, which, he says, seems not to occur elsewhere. But *Nobill.* occurs in No. 75, and *Caesaribb.* is given by Cagnat, *Cours d'Épigr. Lat.* p. 383. My reading of CAESARILL, however, is correct. In *Am. J. Arch. l.c.*, I transcribed *Caesari. L. L. (libens laetus)*. But I now think this is perhaps a stone-cutter's error for *Caesaribb*, the L L being due to the L L at the end of *Nobill.* Or, probably, we should transcribe *Nobill. Caes. Arill[us]*. Arillus would then be the name of the *praeses*, whose cognomen was given at the beginning of the next line. For a name *Arilus*, cf. De Vit, *Onomasticon*, s.v. The importance of this inscription consists in the use of the word *praeses* in a technical sense before Diocletian (cf. *Am. J. Phil.* XXVII, p. 261). The reprint wrongly gives V for Y in every case.

Page 298, No. 77. My copy is accurate except at the end of l. 4, where read X in place of N. Before IMP I am able to make out clearly the vertical line of T, and after COS part of V, proving conclusively that Mr. Van Buren's reading of lines 5 and 6 is wrong. There is no space between IMP and AVG for TITVS. CAESAR. VESP, and COS. DES. VII is certainly erroneous. With the help of *C.I.L.* III, 6993 and 14188³ and *B.C.H.* XXV, 1901, p. 39, I should transcribe the inscription thus, writing out in full to make everything clear :

Imp(erator) Caesar

Vespasianus Aug(ustus)

*pont(ifex) max(imus) tr(ibunicia) pot(estate) [VIII
imp(erator) XIII*

p(ater) p(atriciae)] co(n)s(ul) [IIX] desig(natus) IX

T(itus) imp(erator) (Caesar) Aug(usti) [f(ilius) tr(ibunicia)

p(otestate) VII] co(n)s(ul) V[I] des(ignatus) [VII]

In the last line *Caesar* seems to have been omitted and perhaps also *Trib. Pot.* For the latter omission, cf. *C.I.L.* III, 6993. The PIOCÆIMP of my facsimile (R is wrong) is on

the other side of the stone and possibly refers to Antoninus Pius or M. Aurelius Antoninus Pius. A similar inscription containing the name of Vespasian, which I was prevented from copying, is in a village near Erikli Djami. For the road-building energy which marked the reign of Vespasian, cf. Perrot, *De Gal. Prov. Rom.* p. 103 f.

No. 78. At the end of line 3 the letter is probably P and not R, as I gave it, and in line 4 the third letter from the end is meant for an E, though it looks very much like a B. In line 3 (4 in Van Buren's text) after POT. IIII there is no COS. III, but P.P follows immediately. The case is the same in a duplicate of this inscription which I hope to publish soon. For line 4 my transcription was wrong, and I am glad to adopt Professor Hülsen's reading, PROC. A. SINOPE. M.P. Beneath the inscription occurs AB which I failed to record in my publication. This was probably the thirty-second milestone from Sinope toward the west. In l. 6 Mr. Van Buren has omitted the word *Casino*, which I gave, and reads not a single letter there. With the help of the duplicate of this inscription, I am now able to read from the squeeze :

5. *curante Ael. Casino* [A-

6. *tiano V. P. Pr. P. P.*¹

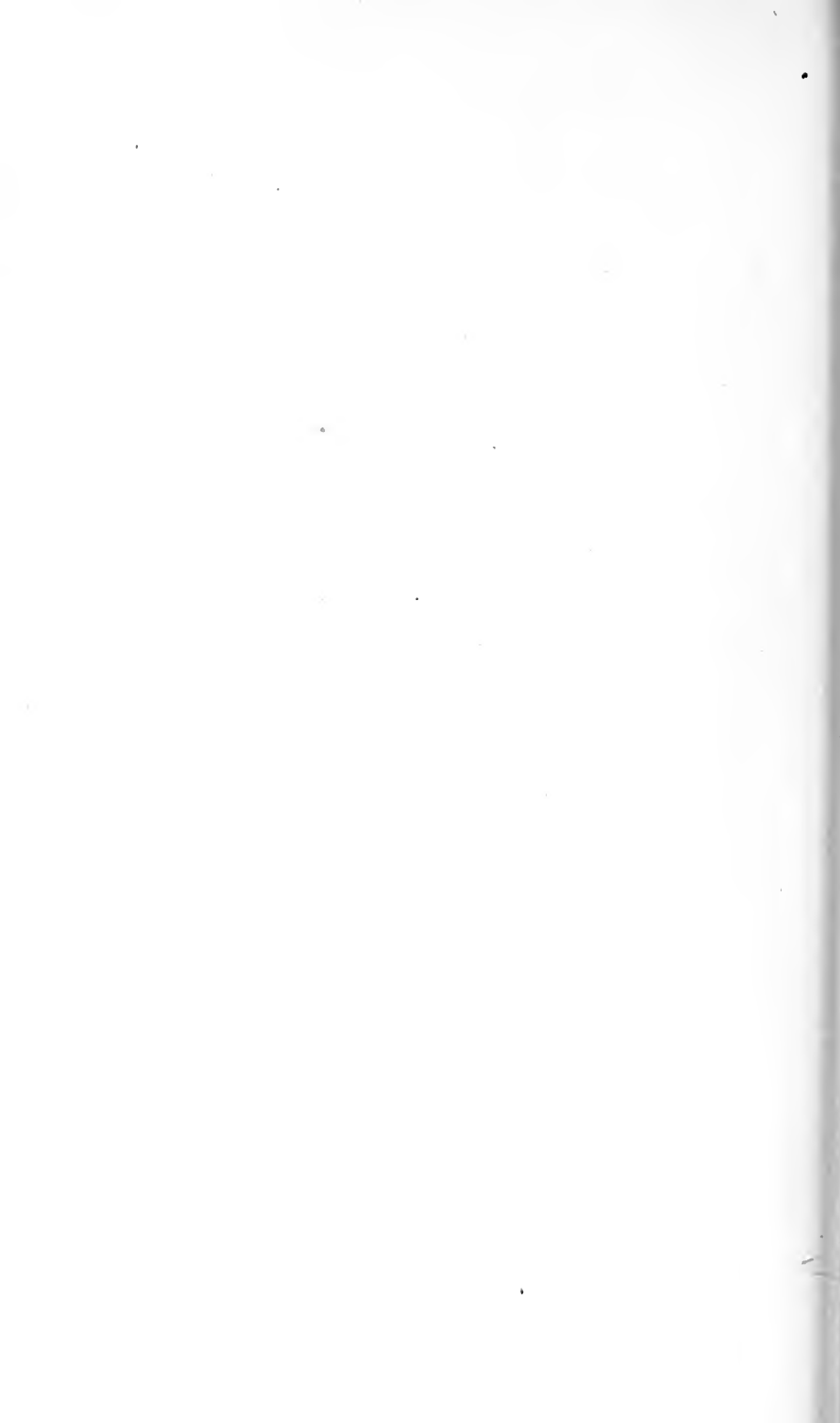
Aelius Cas(s)i(a)nus Atianus was, like Aurelius Priscianus in No. 75, and Arillus in No. 76, the *pr(aeses) p(rovinciae) P(onti)*.

Page 299. Do not "read Carinus for Casinus," but for "emperor" read "praeses. No. 79 will be published in *Am. J. Phil.* XXVII, 4, No. 108. For a study of the Roman roads in the Pontus see Monroe's article in *J.H.S.* XXI, 1901, pp. 52 f., and *Am. J. Phil.* XXVII, p. 138.

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¹ My friend, Mr. Washburn, to whom I have shown the squeezes, confirms this reading.



ARCHAEOLOGICAL DISCUSSIONS

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PERIODICALS

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GENERAL AND MISCELLANEOUS

The History of Buildings of Curved Plan. — In *Athen. Mitth.* XXX, 1905, pp. 331–374 (17 figs.), E. PFUHL discusses the history of buildings of curved plan (*Geschichte des Kurvenbaus*), and concludes that the primitive European house was round, that from the circular form the oval form developed, and that by combination with the Oriental rectangular form buildings with apses arose. The rectangular form was adopted from the East and was almost exclusively employed in classical architecture, though the round form was retained in certain buildings of religious character. With the development of Hellenism the primitive form again became prominent, and reached its highest expression in the Pantheon.

Submarine Investigations. — In *Ami d. Mon.* XX, 1906, p. 60, is a summary of a paper read by C. N. RAYDOS at the Archaeological Congress at Athens. By means of diving-bells and appropriate apparatus, all the parts of the eastern Mediterranean where remains of antiquity are likely to be found, could be investigated, and any monuments found could be brought to light, in about twenty years.

The Phoenician Tombs in Malta. — In *Sitzb. Mün. Akad.* 1905, iii, pp. 467–509 (4 pls.; 7 figs.), A. MAYR describes and discusses Phoenician tombs in Malta and objects derived therefrom. The tombs are the usual square chambers. A few busts and stelae exist. Anthropoidal sarcophagi, of terra-cotta, probably date from about the fifth century B.C. A few terra-cotta masks resemble those found at Carthage and elsewhere. In general, the connection of Malta with Phoenicia seems closer than with Carthage.

¹ The departments of Archaeological News and Discussions and of Bibliography are conducted by Professor FOWLER, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, and the Editors, especially Professor MARQUAND and Dr. PEABODY.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1906.

For an explanation of the abbreviations, see pp. 135, 136.

Comparatively large quantities of Phoenician (Punic) or native pottery were found, but also some specimens of early Greek (Protocorinthian, Corinthian), Attic, and Italiote vases. About the end of the third century B.C. the custom of cremation began to become popular.

Monuments in the British Museum Illustrative of Biblical History.—In the *Biblical World*, 1906, January, pp. 7-22 (8 figs.), C. H. W. JOHNS gives a very complete account of the monuments, Babylonian, Assyrian, Egyptian, and Greek, in the British Museum that are illustrative in one way or another of statements in the Bible.

Archaeology and the Old Testament.—In the *S. S. Times*, April 22, May 19, June 23, July 28, 1906, are four of six parts of a paper by JOHN URQUHART, which obtained the Gunning prize of the Victoria Institute or Philosophical Society of Great Britain. The other parts are to follow. The evidence derived from archaeological discoveries for the historical statements of the Old Testament is exhibited in popular form, with no references to the place of publication of the inscriptions and other material discussed. The whole essay is to be published in book form.

The Thirty Pieces of Silver.—In *Archæologia*, LIX, ii, 1905, pp. 235-254 (7 figs.), G. F. HILL gives various versions of the legends concerning the thirty pieces of silver received by Judas for the betrayal. The pieces are generally connected with the Queen of Sheba and Abraham. Between fifteen and twenty coins have been traced which have been venerated as "Judas-pennies." Of these no less than eight are Rhodian coins, and none is such a coin as could have been in circulation in Palestine in the time of Christ. The real thirty pieces of silver were probably staters of Antioch or Tyre, and their total value was between \$22 and \$25 (£4, 10s. and £5).

Ancient Moulds.—In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 27-32 (5 figs.), C. C. EDGAR gives technical and stylistic reasons for denying that the plaster cast (*ibid.* VIII, 1905, p. 83, fig. 24) is, as Hauser claims, a portrait of Ptolemy IV, and for ascribing it and the objects found with it to the Roman period (cf. HAUSER, *ibid.* IX, 1906, Beilage, cols. 59 f.). He also shows by extant specimens that casting in piece-moulds was known in Egypt at the beginning of the Hellenistic period and became more general in Egypt than elsewhere.

Breeds of Dogs in Antiquity.—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 242-269 (12 figs.), O. KELLER, on evidence derived from coins and other monuments, determines the characteristics of several ancient breeds of dogs. The Maltese (Melitean) dog was a spitz, with pointed nose, long hair, and curly tail. The Cretan hound was a large and strong greyhound, usually straight-haired. There were two breeds of Laconians. One (*ἀλωπεκίς*) was a small dog, with pointed nose and long, bushy tail, like a fox; the other was a large, strong dog, with smooth hair, long, thin tail, and a nose not pointed, as was that of the Cretan hound, but not too heavy. There were also two breeds of Molossians, one of which had the heavy nose and mouth of the bulldog, but resembled more, perhaps, the Danish mastiff or the great dogs on Assyrian reliefs. The other breed of Molossians was a lighter, swifter animal, with pointed muzzle, resembling in general the Thracian dogs. The watch-dogs often called in modern times Molossian dogs (*e.g.* the dog in the Uffizi at Florence) have no claim to the name.

Ancient Artillery.—In *Berl. Phil. W.* March 3, 1906, M. C. P. SCHMIDT gives a sketch of the progress made in the study of ancient artillery since the publication (1853-55) of the *Griechische Kriegsschriftsteller* by Köchly and Rüstow.

Georg Zoega.—The extraordinary achievements of G. Zoega, the most scholarly of the three great archaeologists of the eighteenth century, were the subject of an address by R. Kekule von Stradonitz, at the last Winckelmannsfest (December, 1905) of the Berlin Archaeological Society. (*Arch. Anz.* 1905, pp. 175-179.)

Materials for the History of Prehistoric Archaeology.—In *R. Arch.* VII, 1906, pp. 239-259, E. T. HAMY publishes, with an introduction, a paper on so-called thunderbolts (*pierres de foudre*), by Nicolas Mahudel (1737), in which he shows that these stones are prehistoric implements and enunciates the theory of the Stone Age.

The Spiral Maeander in Germany and the Danubian Regions.—In *Mith. Anth. Ges.* XXXV, 1905, pp. 249-269 (55 figs.), Dr. WILKE discusses previous views and concludes that the spiral maeander is an analytic development from complicated groups of figures. It spread from the Danubian regions to western and central Germany, not in the opposite direction.

Stradonitz and La Tène.—In *R. Et. Anc.* VIII, 1906, pp. 111-119, C. JULIAN, à propos of Déchelette's translation of Pič's book on the Hradisch of Stradonitz in Bohemia (Leipzig, 1906, Hiersemann), discusses the La Tène civilization, which was Celtic and had trade connections with Greece. *Ibid.* pp. 119-122, he finds that the Hallstatt civilization was not Celtic, but belonged to the Sigynni. *Ibid.* p. 122, he emphasizes the importance of Switzerland as the place where the La Tène and Hallstatt civilizations came in contact with the Greek world.

Archaeology in Sweden.—The *Antiquarisk Tidskrift för Sverige*, IX, 4, contains a discussion (8 pp.) in Swedish of ceramics found in Nicaragua in 1882-1883, a discussion (24 pp.; 76 figs.) of the same in French by C. BOVALLIUS, and an article on graves in Gotland and their contents (129 pp.; 81 figs.) by G. GUSTAFSON. XI, 6 contains a summary in French of the articles in vol. XI ('Studies in Decorative Art,' by B. SALIN; 'Herring Fishing in Scania in the Middle Ages,' by R. LUNDBERG; 'Zoomorphic Ornamentation in the Period of the Invasions—Merovingian Period,' by S. SÖDERBERG; 'The National Names Götar and Goter,' by M. ERDMANN). XIII, 4 contains (with brief summary in French), 'The Orient and Europe,' by O. MONTELIUS (a German translation, 'Der Orient und Europa,' appeared in 1899), 'Some Mediaeval Memorial Verses relating to the History of Sweden,' by L. FR. LÄFFLER, 'Some Further Words on the Pagan Formulae of Oaths in Scandinavia,' by L. FR. LÄFFLER, and 'The Original Arrangement of the Church of Kalundborg and the Meaning of the Square Openings in the Walls of the Church,' by E. EKHOF. [The openings were intended to aid in the use of the church as a fortress.] XV, 3 contains 'Brick Architecture in Northern Europe and the Cathedral of Upsala' (154 pp.; 42 figs.; map), by E. WRANGEL, 'The Cathedral of Skara' (122 pp.; 66 figs.), by H. HILDEBRAND, and 'The Cemetery of Bjärs in the Parish of Hejnum, Gotland' (143 pp.; 110 figs.), by F. NORDIN, E. EKHOF, and T. ARNE. XVII, 4, 5 contains 'Swedish Place-Names,' by V. GÖDEL (58 pp.), and 'Economics in Gotland at the Time of Iver Akselsön Tot' (15th century) (82 pp.). XVIII, 1 con-

tains 'The History of the Population of Bornholm through the Centuries' (vi, 276 pp.; 204 figs.), by K. STJERNA. The history begins with the La Tène period, or earlier, and continues to the end of paganism.

The Campana Collection.—In *R. Arch.* VII, 1906, pp. 30–51 (pl.), M. BESNIER gives a list of the paintings and other objects from the Campana collection distributed among the museums of Angers, Besançon, Béziers, Dieppe, Grenoble, Lisieux, Montpellier, Nantes, Orléans, and Tours. An Annunciation and a Holy Family in Caen are published. *Ibid.* pp. 344 f., two letters are published; one, from Paul Durand to Tarral, relates to Tarral's restoration of the Aphrodite from Melos, to a terra-cotta and other objects in the Campana collection, and to paintings in Paris; the other, from Flaubert, relates to the polemic between Nieuwerkerke and Cornu caused by the dispersion of the Musée Napoléon III. *Ibid.* pp. 423–460 (5 figs.), M. BESNIER gives a list of objects from the Campana collection now in the museums of Saint Lô, Cherbourg, Avranches, Coutances, Caen, Bayeux, Vire, Alençon, Argentan, Evreux, Bernay, Rouen, Havre, and Dieppe.

EGYPT

The Early Monarchs of Egypt.—In *S. Bibl. Arch.* XXVII, 1905, pp. 279–285, W. M. F. PETRIE discusses the order of the kings of the First Dynasty of Egypt and of the kings before Menes, with reference to Sethe's recent book on the same subject. *Ibid.* XXVIII, pp. 14–16, F. LEGGE takes issue both with Sethe and Petrie in regard to the existence of kings before Menes, and also disputes their identification of Menes with Aha, on which turns the whole arrangement of the early kings. See also the paper of J. LIEBLEIN, *ibid.* pp. 29–32.

The God of the Oasis of Ammon.—In *C. R. Acad. Insc.* 1906, pp. 25–32 (fig.), É. NAVILLE discusses the description of the god of the oasis of Ammon given by Quintus Curtius (IV, 7), and connects the object of worship there described with the so-called palettes of Egypt. The god had the form of an *umbo* or ὀμφαλός, surrounded by precious stones and placed on a support similar to the "palettes." In the "palettes" the round depression in the centre was intended to receive such an *umbo*.

The Pyramid of Moeris.—In *J.H.S.* XXVI, 1906, pp. 176–177, H. R. HALL adds a note to his article on the Two Labyrinths (*J.H.S.* XXV, pp. 320 ff., cf. *Am. J. Arch.* 1906, p. 188) to explain that since it was the custom of Egyptian sovereigns to have two tombs at different places, the Pyramid of Hawara, before which the Egyptian Labyrinth stood, and the brick pyramid at Dashur may both be described as the tomb of Amenemhat III or Moeris.

The Temple of Mentuhotep at Deir el Bahari.—In *Mélanges Nicole* (Geneva, 1905), pp. 391–399 (pl.), É. NAVILLE describes the temple of Mentuhotep, of the eleventh dynasty, at Deir el Bahari. The temple was built in terraces and resembles the later temple of Queen Hatshepsu. In the court was the foundation of what was once a pyramid on a nearly cubical base. The surrounding colonnade had a back wall on which were reliefs. In the cliff behind was a series of simple tombs, all of which had been rifled, and some had been reoccupied. All were tombs of women, princesses and priestesses. One broken sarcophagus was adorned with sculptures repre-

sending the princess, her attendants, granaries, etc. Six broken statues of Usertesen III (XII dynasty) were found. (See *Am. J. Arch.* 1906, p. 94.)

Magic Ivories of the Middle Empire.—In *S. Bibl. Arch.* XXVII, 1905, pp. 297–304 (4 pls.), F. LEGGE describes other magic ivories in addition to those published by him *ibid.* May, 1905. *Ibid.* XXVIII, 1906, January, pp. 33–43 (2 pls.), M. A. MURRAY discusses these so-called wands published by Legge and reaches the conclusion from the number of figures referring to birth and the number of astronomical signs that they are horoscopes.

The Race of the Founders of Sais.—In *S. Bibl. Arch.* XXVII, February, pp. 68–75 (2 pls.), P. E. NEWBERRY shows the evidence that the founders of Sais were not of Egyptian origin, and suggests that they were of northern, possibly of Greek origin. The principal ground for this opinion is that the shield of the early inhabitants of Sais was of the form used by the Mycenaean, Hittite, and aborigines of Latium.

The Vases Oucheb and Sochen.—In *R. Arch.* VII, 1906, pp. 52–55, A. BAILLET describes and depicts Egyptian vases called *oucheb* and *sochen*. They are goblets or chalices, with more or less high stem, and were used for pouring libations.

BABYLONIA AND ASSYRIA

An Account Tablet of Urukagina.—In *J. Asiat.* VI, 1905, November, pp. 551–558, A. DE LA FUYE describes a tablet of Urukagina, king of Lagash, about 4000 B.C., if we trust the chronology of Nabonidus. It contains a curious specimen of governmental account-keeping that shows a very high development of system in the management of the civil service at this early period. It has a list of officials of various sorts, together with the wages paid them. It contains 130 proper names of men and of women and yields important information in regard to the measures of capacity in use at Lagash in the time of Urukagina.

The Gods with a Turban.—In *C. R. Acad. Insc.* 1906, pp. 43–48, L. HEUZEY discusses the gods with a turban on Babylonian cylinders. He finds that after the kings of Ur obtained the hegemony in Babylonia the gods represented on cylinders wear no longer (or seldom) the headdress with bulls' horns, but a simple turban. He explains this by supposing that, since the kings now received divine honors, a confusion arose, and it was really the reigning king who was worshipped under the appearance of a divinity.

Meaning of the Star of Stars and Gilgan in Babylonian Astronomical Tablets.—In the Babylonian tablets it is recorded that when the "Star of Stars" and the moon are parallel on the third day of the month Nisan, in that year an intercalary month must be added. In *S. Bibl. Arch.* XXVIII, 1906, January and February, pp. 6–13 and pp. 47–53, E. PLUNKETT contests the common view that the "Star of Stars" is identical with Gilgan and that it equals Capella, and holds that Gilgan is the constellation known as the "Southern Fish," and that the "Star of Stars" is the Pleiad or chief star in the constellation of the Pleiades.

Chronology of Assurbanipal's Reign.—In *S. Bibl. Arch.* XXVII, 1905, pp. 288–296, C. H. W. JOHNS discusses the importance of the so-called "Forecast Tablets" for the chronology of the reign of Assurbanipal.

These documents consist of three parts, the omens, the inquiry, and the colophon. The second of these parts is the most important. It states the cause which has led the king to consult the oracle, and among these causes mention is frequently made of important historical events. On the basis of these tablets Johns fixes the year 651 B.C. as the eponymate of Sagabu, and thus fixes all the eponyms from 658 to 649 B.C.

SYRIA AND PALESTINE

Site of the Acra at Jerusalem.—In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, January, pp. 50-54 (2 plans,) C. WATSON discusses the evidence for the location of the Acra, or Fortress, of the Syrians in Jerusalem, which the Septuagint equates with Millo, and Josephus equates with the City of David. He decides for a position within the Harem Enclosure near the north corner of the Mosque of Aksa, above the great tank known as Cistern No. 8. He maintains that Josephus's statement is correct, that the Acra was originally higher than the Temple, but was cut down by the Hasmoneans. Cistern No. 8 he regards as the water supply for the fortress. It has a capacity of at least 2,000,000 gallons. See also *Quarterly Statement*, April, pp. 151 f.

The Description of Jerusalem by the Bordeaux Pilgrim.—In *Z. D. Pal. V. XXIX*, 1906, pp. 72-92 (1 pl.), R. ECKARDT subjects the narrative of the Bordeaux Pilgrim (333 A.D.) to an elaborate investigation, and attempts to identify the places there described.

Comparison of the Results of the Excavations at Gezer, Megiddo, Ta'anach.—In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, January, pp. 62-66; April, pp. 115-120, R. A. S. MACALISTER compares the results obtained by him at Gezer with those obtained by Schumacher and Sellin at Megiddo and Ta'anach. In general the three excavations yield closely similar results. Civilization in the north and south of Palestine was evidently one. The same pottery scale holds good in all three mounds. The same periods are traceable, and the same finds are made at the same levels. The most important differences between Gezer and Megiddo are the absence from the latter of cave-dwellings, of standing stones, and of double stone city walls. Egyptian influence also is more conspicuous at Gezer, while Assyrian influence is predominant at Megiddo. The most interesting discovery at Ta'anach has been the cuneiform tablets. It is a mere accident, however, that similar tablets have not been found in Gezer. Egyptian influence is also less at Ta'anach than at Gezer. The result of the three excavations is to render certain the periods and the datings of the periods for all Palestinian mounds.

The Identity of Khirbet el-Jehūd with Beth-ter.—In *Z. D. Pal. V. XXIX*, 1906, pp. 51-72 (1 pl.), E. ZICKERMANN gives an elaborate description of the ruins known as Khirbet el-Jehūd near the village of Bettir, east of Jerusalem, and comes to the conclusion that the view already adopted by many is correct that this is the site of Beth-ter, the place where the remnant of the Jewish people made its last stand against the Romans in the reign of Hadrian.

The Lachish Tablet.—In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, April, pp. 148-149, C. R. CONDER gives a new transcription and transliteration of the so-called Lachish Tablet, discovered by Bliss at Tell-el-Hesi.

The Erotic Graffito in the Tomb of Apollophanes at Marissa. — In *Pal. Ex. Fund, Quarterly Statement*, XXXVIII, 1906, January, pp. 54-62, R. A. S. MACALISTER discusses the puzzling graffito in the tomb of Apollophanes at Marissa and comes to the conclusion that the lines have been written by three different persons. Line 1 is written by a woman, line 2 by her lover in reply, line 3 by the woman again, and line 4 by a third party who discovers the correspondence and warns the lovers against this publicity. *Ibid.* April, p. 146, the same inscription is discussed by C. R. CONDER and on p. 158 again by MACALISTER.

Newly found Weights. — In *Z. D. Pal. V. XXIX*, 1906, pp. 92-94, DALMAN describes the various stone weights that have been found in the latest excavations in Gezer and elsewhere and comes to the conclusion that they fall into three groups. In the first series the shekel corresponds with the Babylonian silver shekel with a weight of 21.8 g.; in the second series the shekel has a weight of 10.9 g.; in the third it corresponds with the Phoenician silver shekel with a weight of 14.5 g.

Ezekiel's Vision and Solomon's Basins. — In a recent monograph (*Ezekiel's Vision und die Salomonischen Wasserbecken*, Budapest, 1906, F. Kilián Nachfolger; 40 pp.; 8vo), L. VENETIANER discusses the biblical texts, and finds that the "sea" in Solomon's temple received its water by a conduit from Etam. From the "sea" the water flowed in pipes (or gutters) into the ten basins, five at each side. The "orphanim" are not wheels, but water pipes. The vision of Ezekiel typifies the union of Israel.

The Temples of Coele-Syria. — In *Rec. Past*, V, 1906, pp. 67-83 (13 figs.), B. W. BACON gives an account of a trip in Syria, with descriptions and photographs of scenery and of ruins at Kal 'at 'l Fakra, el Frat, Afka, Kal 'at Niha, and Sidon, and of rock-cut tombs near Sarapta.

ASIA MINOR

Hittite Inscription J II. — In *S. Bibl. Arch.* XXVIII, January, pp. 27-28, E. SIBREE compares the Hittite inscription known as J II with a familiar form of Assyrian inscriptions and reaches the conclusion that it is to be read "governor of the city of Carchemish, king of the land of . . ."

The Rock-cut 'Niobe.' — A slight contribution to the question whether the rock statue on Mount Sipylus is the Mother of the Gods or the Niobe of Pausanias, is made by H. S. COWPER, who visited the spot in January, 1905, and found two long and lugubrious icicles hanging from the brow and chin of the figure. (*J.H.S.* XXVI, 1906, p. 179.)

Eurydicea. — In *Jh. Oesterr. Arch. I. VIII*, 1905, pp. 229-230 (2 figs.), F. IMHOOF-BLUMER identifies the city of Eurydicea, known by a small series of coins (obv. head of Eurydice, veiled, to right; rev. tripod, Εὐρυδικέων) with Smyrna. The name Eurydicea, given to the city by Lysimachus, was no doubt given up immediately after his death.

Poemanenum. — The conflicting evidence derived from the Roman road system and the geography of the Byzantine wars as to the site of Poemanenum, in Mysia, is reconciled by F. W. HASLUCK by finding two sites, not far apart — a lower one for the original settlement with its temple of Zeus-Asclepius, and a higher one, to which the population may have removed in less secure times. A grave relief found here, of the "Thracian horseman"

type, and one or two other reliefs show Persian influence. A new reading of an important inscription from Proconnesus gives some interesting points as to local names and worship in Imperial times. (*J.H.S.* XXVI, 1906, pp. 23-31; pl.)

The Water Service of Cities in Asia Minor.—In *Jb. Arch. I.* XX, 1905, pp. 202-210 (3 figs.), G. WEBER describes the means of supplying water to the ancient cities of Magnesia ad Sipylum, Thyateira, Philadelphia, Blaundus, Acmona, Prymnessus, and Cotyaeum, and gives a summary of results obtained in these and eight or ten other cities. Most of them had water brought over the saddle or neck which connected the city hill with the mountains, by means of a high-pressure main consisting of stone or terracotta pipes, according to circumstances, and either laid on the ground or raised on a wall or arches. These constructions are Hellenistic or perhaps occasionally of Roman origin. At Cotyaeum, where a similar system, but with wooden pipes made of bored-out logs, is now in use, the ancient system may have been the same.

Neo-Phrygian Inscriptions.—In *Jh. Oesterr. Arch. I.* VIII, 1905, Beiblatt, coll. 79-120 (4 figs.), W. M. RAMSAY publishes forty-eight late Phrygian inscriptions and republishes twenty-nine, with discussion of readings and meaning. The Phrygian language lived on in the country after Greek had become the language of the cities and more cultured regions.

Two Greek Reliefs from Asia Minor.—In *R. Arch.* VII, 1906, pp. 225-235 (3 figs.), P. PERDRIZET discusses two reliefs from Asia Minor. The first, from Tralles and now in Constantinople (*C. R. Acad. Insc.* 1904, p. 46; *B.C.H.* 1904, pl. vii), represents a serving man engaged in pulling with his right hand a rope that is tied to a ring fastened in the ground. A plane tree spreads above the man. This slab was only a part of the whole representation, probably that of Dirce and the bull. The serving man is probably holding the bull by the rope. The second relief, in the Warocqué collection, probably came from Nisyros. Heracles is represented breaking off a branch of the apple tree of the Hesperides. The serpent hangs dead on the tree. Both reliefs are Hellenistic and "picturesque." The second is greatly inferior in style and execution. A lecythus in Berlin is published. On this Heracles is going away with the apples, and the snake stretches out two heads after him.

Proconsules Asiae under Trajan.—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 231-237, R. HEBERDEY, chiefly on the evidence of the inscriptions on coins, gives a list of the *proconsules Asiae* for the twenty years of Trajan's reign, one year before and three years after. The number or sign in brackets designates the year of the consulship of the persons named, the other numerals give the date of the proconsulship: 96-7, Carminius Vetus (?), 97-8, Secundus or Pedianus Fuscus Salinator (?), 98-9, Pedianus Fuscus Salinator or Secundus (?), 99-100, Q. Julius Balbus (85), 100-01, unknown (86?), 101-02, unknown (87?), 102-03, unknown (88?), 103-04, C. Aquillius Proculus (89?), 104-05, Albius Pullaienus Pollio (90), 105-6, unknown (91?), 106-07, Ti. Julius Celsus Polemaeanus (92), 107-08, M. Lollius Paullinus Valerius Asiaticus Saturninus (93), 108-09, C. Antius A. Julius Quadratus (93), 109-110, L. Nonius Asprenus Torquatus (94), 110-11, unknown (95?), 111-12, unknown (96?), 112-13, P. Cornelius Tacitus (97), 113-14, M. Scapula (97?), 114-15, M. Eppuleius Proculus Ti. Caepio

Hispo (98), 115-16, C. Fulvius Gilla Bittius Proculus (98), 116-17, Ti. Julius Ferox or L. Dasumius (99), 117-18, L. Dasumius or Ti. Julius Ferox (?), 118-19, C. Julius Cornutus Tertullus? (?), 119-20, Mettius Modestus (?), 120-21, Cornelius Priscus (?).

Two Edicts of the Emperor Valens.—In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 40-70, A. SCHULTEN publishes and discusses two edicts found at Ephesus in 1904 (see *ibid.* VIII, Beiblatt, cols. 71 ff.; cf. *Am. J. Arch.* 1906, p. 339). The first is addressed by Valentinian, Valens, and Gratian to Eutropius, the author of the *Breviarium*, who was governor of Cilicia until 369 A.D., *magister memoriae* in 369, and governor of Asia in 371, but was deposed in 372 at latest. The edict dates, then, from 370 or 371 A.D. It contains provisions for the management of the *res privatae*, or private property of the Emperor, and for the benefit of the province of Asia, which had suffered from extortion as well as from earthquakes. The second edict, addressed to Festus, is inscribed in Greek as well as in Latin, and contains provisions for the provincial games. This Festus was also the author of a *Breviarium*. He was governor of Syria in 365 A.D. and *magister memoriae* between 369 and 372, when he succeeded Eutropius as governor of Asia. The *provinciae coronatus* or *κοσμούμενος ὑπὸ τοῦ τῆς Ἀσίας στεφανοῦ*, the high priest of the province, is the giver of the quadrennial games, and in that capacity he bears the title *Ἀσιάρχης*. In this edict it is provided that smaller cities may hold games at Ephesus.

GREECE ARCHITECTURE

The Age of the Temple of Athena at Sunium.—In *R. Stor. Ant. X*, 1906, pp. 84-92 (fig.), P. DUCATI discusses the foundations of the temple of Athena at Sunium, unearthed in 1898 and 1899 (*Ἐφ. Ἀρχ.* 1900, pp. 113-150). The portico on the eastern and southern sides was an addition to the original structure. The original structure, with its four interior columns is shown, by its form and the method of building employed, to be very early, even earlier than the Heraeum at Olympia. It is very similar to the *megara* at Tiryns and Mycenae and marks an early stage in the development of the Doric temple from the Mycenaean *megaron*. A similar close connection is observed between the temple of Apollo Pythius at Gortyna and the Cretan palace.

Details of the Olympian "Treasures."—A second article by L. DYER on the communal houses at Olympia (see *J.H.S.* XXV, pp. 294 ff.; *Am. J. Arch.* 1906, p. 189) deals with the architectural details, and treats the buildings in chronological order, beginning with the Geloan house, at the eastern end of the row. From this early structure, ornamented with painted terracotta sheathing nailed on the stone, and with simple banded entablature, the series extends through all stages of experimental Doric, including columns without entasis, down to the Sicyonian house, which is itself certainly older than the Parthenon or than the great Temple of Zeus. The scanting of labor on the parts less seen, such as the backs of columns and capitals, and the sides of buildings that stood close to others, is noticeable, especially in the house of the Megarians. The materials, which were often brought from home across seas, are quite as important as decoration and

letter-marks, in correcting earlier conjectures as to the cities to which the houses belonged. (*J.H.S.* XXVI, 1906, pp. 46-83; 14 figs.)

A Building at Troezen.—In *B.C.H.* XXX, 1906, pp. 52-57 (2 figs.), PH. E. LEGRAND develops a suggestion of Fr. Studniczka concerning the building at Troezen previously regarded by Legrand as a palaestra (*B.C.H.* XXI, pp. 543 ff., pl. xiii; *ibid.* XXIX, pp. 292 ff.; cf. *Am. J. Arch.* 1905, p. 355). Certain foundations along the inner walls are now interpreted as foundations for *klinai*, and the building is regarded as a *hestatorion*.

Reconstruction of the Treasury of the Athenians at Delphi.—In *Ami d. Mon.* XIX, 1905, pp. 355-359, an address delivered by TH. HOMOLLE at the archaeological congress at Athens (1905) is published. The details are enumerated which made the reconstruction of the Treasury of the Athenians, at Delphi, possible, accurate, and desirable.

SCULPTURE

The Frieze of the Old Temple of Athena at Athens.—In *Athen. Mitth.* XXX, 1905, pp. 305-322 (2 pls.; 4 figs.), H. SCHRADER discusses the relief called "die wagenbesteigende Frau," No. 1342 in the Acropolis Museum (Le Bas-Reinach, *Monuments Figurés*, pp. 50 f.), and four other smaller fragments of the same frieze. He shows that the frieze must have been of considerable extent, that it was on the outside of some building, as the weathering proves, and that the building was not destroyed by the Persians. He concludes that the frieze adorned the old temple of Athena. It was, therefore, a direct forerunner of the frieze of the Parthenon, and its subject was probably the same. The old temple itself, as restored after the departure of the Persians, probably had four Ionic columns at each end. This form of the temple might have something to do with the form of the Erechtheum, which was, as Dörpfeld has shown, originally intended to be a long amphiprostyle Ionic structure, with a continuous frieze running all round it. The old temple was, however, not removed when the Erechtheum was built. This is shown by the weathering of the fragments of the frieze.

The Arcadian Artemis and the Goddess with Serpents.—In *B.C.H.* XXX, 1906, pp. 150-160 (pl.), S. REINACH publishes the relief from Savigny-les-Beaune (Côte-d'Or) and develops his theory (see *C. R. Acad. Insc.* 1905, p. 308; *Am. J. Arch.* 1906, p. 203) that the representations of deities seen there are derived from statues at Rome which date from a time before classical Greek art was introduced. The figure with a torch and two serpents he identifies with the Artemis of Lycosura, calling to mind the tradition that Evenus came to Rome from Arcadia, and this Arcadian Artemis he identifies with the goddess with the serpents represented by the glazed terra-cotta figurine found by Mr. Evans at Cnossus.

A Portrait of Pythagoras.—In the *Papers of the British School at Rome*, Vol. III, 1906, pp. 305-314 (2 figs.), KATHARINE A. McDOWALL identifies as Pythagoras a head in the Capitol (Sala dei Filosofi, 80; Arndt-Bruckmann, *Gr. u. röm. Porträts*, 151-152), representing a middle-aged bearded man, who wears a turban. The original was probably a bronze of about the middle of the fifth century B.C. The attribution is supported by coins, especially a contorniate in Paris.

A Statue of the "Narcissus" Type.—A replica of the statue of a boy leaning with the left hand on a pillar, which has recently passed from the

Philip Nelson collection to Munich, is illustrated and briefly commented upon by E. STRONG, in *J.H.S.* XXVI, 1906, pp. 1-3 (2 pls.). It is one of a very large number of copies of a work of the second half of the fifth century, assigned by different critics to Argive or Attic influence or to a combination of the two, and because of the peculiarly individual expression of weariness or languor, which extends to the face as well as the figure, it has been called Narcissus, Hyacinthus, and Adonis. This characteristic, rare in so early a work, has more probably a sepulchral significance. A more complete replica, found in the Nile Delta and now in the Louvre, shows some errors in the restoration of the Munich statue.

The Eastern Pediment of the Parthenon.—In *Jb. Arch. I.* XXI, 1906, pp. 33-42 (3 figs.), A. PRANDTL discusses the frieze on a puteal at Madrid supposed to be copied from the Birth of Athena on the Parthenon, and vindicates the claim largely on the ground that the figures stand at the angle which would make their lines perpendicular to the slope of the gable, as should be the case with pediment figures. By raising the central Victory into the air as a hovering figure, and bringing the Zeus and Athena closer together, the necessary triangular shape and compactness of design are obtained. The more important figures, Zeus, Athena, and Prometheus, are clearly of fifth century origin; the commoner ones, like Nike, would naturally be modified in a copy, to the later type. The so-called Nike, "East I," is really an Iris from the other pediment, "West N," in the drawing attributed to Carrey.

Athlete or Apollo?—In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 269-276, E. LÖWY discusses Hauser's theory (*ibid.* pp. 42 ff.; *Am. J. Arch.* 1905, p. 468) that the Diadumenus of Polyclitus (and also the Diadumenus of Phidias) represented Apollo. He finds none of Hauser's arguments conclusive. The palm trunk used as a support in marble copies of the Diadumenus probably refers to athletic victories, and the attributes of Apollo added to the replica from Delos are not unnatural at that place. Incidentally the identification of the Diadumenus of Polyclitus with Pythocles the pentathlete is maintained.

The Posture of the Pythocles of Polyclitus.—In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 131-138 (10 figs.), F. STUDNICZKA discusses the base of the statue of Pythocles by Polyclitus (*Olympia*, V, No. 162-163) and concludes that the posture was similar to that of the Borghese Ares or of a small bronze figure from Anticythera (Fig. 1), the weight being borne chiefly by the left leg. This posture is essentially different from that of the Doryphorus and other statues ascribed to Polyclitus.



FIG. 1.—STATUETTE FROM ANTICYTHERA.

The Irene and Plutus of Cephisodotus.—In *R. Arch.* VII, 1906, pp. 111-138, P. DUCATI argues that the group of Irene and Plutus, by Cephisodotus, is a work of the end of the fifth century B.C. His arguments are based on the style of the drapery, the head of Irene, and the figure of the infant Plutus. He suggests the end of the Peloponnesian War, 403 B.C., as a probable occasion for the creation of the group.

The Atalanta of Tegea.—A brief study of Scopas, as seen in the recently

augmented series of fragments from the pediments of the temple at Tegea, is made by E. A. GARDNER in *J.H.S.* XXVI, 1906, pp. 169-175 (fig.). The head of the Atalanta, of which both head and torso are preserved, differs from the male heads, both in being of Parian marble and in lacking the passionate intensity of expression recognized as characteristic of Scopas. This partial use of a finer material may be compared with the use of foreign marble for the head of the Demeter of Cnidus, and with the marble of the nude parts of female figures in the Selinuntine metopes. The comparatively quiet expression is perhaps due to a half-felt tradition that Atalanta was really a goddess, and partly to the newness of intense facial expression in sculpture. Beginning here with the warrior, the artist employed this later in female faces as well. The Atalanta has, however, other characteristics which clearly mark it as Scopadic and greatly in advance of its epoch. So every new piece of evidence on Scopas shows more clearly his powerful influence on later artists. Gardner finds points of resemblance between the Atalanta and the sculptures from Lycosura, which confirm him in his belief that Damophon was an artist of the fourth century.

A Ganymede of the School of Praxiteles. — In *Mélanges Nicole* (Geneva, 1905), pp. 445-450 (3 pls.), S. REINACH publishes an alabaster statuette in the collection of the late Count Eugène de Sartiges. It represents Ganymede, nude, standing beside an eagle. The head, right arm, and legs below the knees of Ganymede, the lower parts of the legs, the tail, and parts of the wings of the eagle are wanting. The same motive exists in two statues, one in the Uffizi (No. 308), the other, said to be a modern copy, at Newby Hall (No. 5). The former was restored by Benvenuto Cellini, but he probably had some reason for restoring it as Ganymede. The style and motive are Praxitelean, but the alabaster statuette is a later work, probably made in Egypt.

The Original of the Venus dei Medici. — In *C. R. Acad. Insc.* 1905, pp. 623-628, A. MAILLER gives new reasons for the belief that the Venus dei Medici is a copy of an original by Lysippus (see *R. Arch.* II, 1903, pp. 33 ff.; Reinach, *Recueil de têtes antiques*, p. 146). There are striking analogies between the *motif* of the Venus and that of the Apoxyomenus and between the head of the Venus and that of the statue from Herculaneum in Dresden, which has been attributed to Lysippus. In the third *Commentary* of Lorenzo Ghiberti it is stated that a statue was found at Sienna (about the middle of the fourteenth century) on the base of which the name of Lysippus was inscribed. This statue was destroyed as indecent (*inhonestum*), and the imperfect description indicates that it was a replica of the Venus. Moreover, Sicyonian coins of Roman date bear on the reverse the figure of the Venus, probably in honor of the Sicyonian sculptor Lysippus.

The Discovery of the Aphrodite of Melos. — In *R. Arch.* VII, 1906, pp. 193-199, is an extract from the papers of Claudius Tarral, an English physician who lived in Paris under the second Empire, in which he discusses the discovery of the Aphrodite of Melos. He quotes Dumont d'Urville (*Annales Maritimes*, by Bajot, 1821, p. 150), who declares that the statue had arms, and that the right hand held an apple. This is at variance with the account of the consul Brest, with whom d'Urville disagrees on other points. *Ibid.* pp. 199-202 (fig., representing the statue as restored by Hofer, in the royal gardens at Würzburg), S. REINACH gives a bibliography of the recent discussions of the statue and its discovery.

"Alexander on Horseback."—In *Mélanges Nicole* (Geneva, 1905), pp. 427-443 (5 figs.), E. POTTIER discusses the bronze in Naples called "Alexander on Horseback." It is not a portrait of Alexander, and the attitude befits not the king, but one of his attendants. This is shown by comparison with the sarcophagus from Sidon and other monuments. The support, in the form of a steering oar, may refer to water; hence this bronze may be a copy of a part of the group by Lysippus which commemorated the horsemen slain at the passage of the Granicus. Perhaps a mounted Amazon found at Herculaneum may be similarly derived from the *proelium equestre* of Euthyrates.

The Azara Herm.—In *R. Arch.* VII, 1906, pp. 79-110, ÉTIENNE MICHON discusses the herm of Alexander, called the Azara herm, in the Louvre. Although the artistic value of this herm has been overestimated, it is a portrait of Alexander, for the inscription, which should be read Ἀλέξανδρος Φιλίππου Μακεδών, is ancient.

Haggard Eyes.—In *Mélanges Nicole* (Geneva, 1905), pp. 357-366 (3 pls.), P. MILLIET, starting from a bronze bust in Naples (Rayet, *Mon. de l'art antique*, iii, pl. 8; Brunn-Bruckmann, *Denkm. griech. u. röm. Sculptur*, No. 323), concludes that the "haggard eyes" of this and other works of the Alexandrian period result from the desire of novelty on the part of the artist. Possibly the cult of Dionysus may have some connection with this and other manifestations of nervous strain.

A Pergamene Representation of the Labors of Heracles.—In *Röm. Myth.* XX, 1905, pp. 214-222 (fig.), W. AMELUNG discusses the much restored group in Wörlitz (Reinach, *Répertoire de la statuaire*, II, 2, p. 510, No. 5), representing Heracles in the garden of the Hesperides, a fragment of the same representation in the museum at Lambaesis (*ibid.* No. 3), a much restored group of Heracles and the dead lion of Nemea in the Vatican, and some related representations on sarcophagi, etc. He concludes that there was a series of Pergamene sculptures representing the labors of Heracles. The composition of the groups was intentionally unsymmetrical. Such composition was not uncommon in Hellenistic times, but was given up by the time of Augustus.

An Attic Stele with Bust.—There is in Athens the upper part of a colossal grave-stele in which a portrait bust, very badly broken away, is seen between the leaves of a palmette, above the spirals. Two Attic stelae are known which have a female figure thus placed in the acroterion, but no other example of a bust. The workmanship of this stone is too poor for the fourth century, and the very limited analogy of palmette acroteria in later times points to the second century B.C. If this inference is correct, we have here evidence that the law of Demetrius against funeral portraiture was in abeyance at that time. (H. SCHRADER, *Jb. Arch. I.* XXI, 1906, pp. 73-75; fig.)

Laocoön.—The various forms of the myth of Laocoön in literature and art are discussed by R. FOERSTER in *Jb. Arch. I.* XXI, 1906, pp. 1-32 (10 figs.). He traces the story back from Virgil through Euphorion, Hyginus, Sophocles, and Bacchylides to the Iliupersis of Arctinus and the Little Iliad, and through an Etruscan scarab and an Apulian vase to the fifth century. The original form seems to have made Laocoön priest of Apollo, acting for the priest of Neptune, the number of victims two, the punishment sent by

Apollo for an erotic desecration of his shrine, and the snakes transformed human beings, with human names. The third victim may have been added by Sophocles. The motive adopted by Virgil, desecration of the wooden horse, is found as an alternative in the Little Iliad, and there too the incident is made a portent of the destruction of the city. The Vatican group seems to follow the Apolline and erotic version. It is probably the Rhodian original, made about 50 B.C. and brought to Rome about 70 A.D. [but see *Am. J. Arch.* 1906, p. 101], the work of Hagasander and his son Athanodorus with a Polydorus, known only in this connection, who may have belonged to the same family.

On Laconian Sculptures.—In *Athen. Mith.* XXX, 1905, pp. 408–411 (2 figs.), B. SCHRÖDER makes two additions to his article, *ibid.* 1904, pp. 21 ff. (*Am. J. Arch.* 1904, p. 360). A rude stone ending in a ram's head, which was found in excavations at Baden, was probably a stone set up to protect the corner of a house or the like from passing wheels, etc. (Prellstein), and has nothing to do with Apollo Carneius. The animal represented in the relief published *l.c.* pl. ii, is not a stag, but a hare. Other examples of animals wrongly drawn and represented as being larger (or smaller) than they should be are cited, and the lid of a pyxis in Bonn is published. The relief in question loses its mythological signification, and can no longer be connected with the Amyclaeian throne.

VASES AND PAINTING

Clazomenian Sarcophagi.—In *Jb. Arch. I.* XX, 1905, pp. 188–201 (4 figs.), L. KJELLBERG discusses four Clazomenian terra-cotta sarcophagi, of the tapering form, which represent an earlier stage of decoration than others of this shape. Instead of having the silhouette style of Attic black-figured vases at the upper end, these are consistently of the early Rhodian-Milesian style. The most archaic has only a lotus-bud-and-flower band at top and bottom, and an interrupted meander along the sides; the other three have animal groups at both ends and a simple twisted pattern for the sides. The forms of lotus and palmette and the variety of filling ornament are to be noted. The fourth and latest, with profile heads in the upper sections of the sides, marks a transition to another group, similar to vases of late Milesian style, which may be dated in the first part of the sixth century. These early sarcophagi carry the history of Ionic decorative art and the custom of unburnt burial well back toward Homeric times, and suggest problems as to local burial customs, which can only be answered by a thorough study of all early Ionian cemeteries. The peculiar use to which terra-cotta was put at Clazomenae shows the existence here of a flourishing school of ceramics, to which the old Rhodian-Milesian style may owe its origin, although its development was not confined to any one locality, and it would more justly be called "Early Ionian."

The Geryon Vase of Euphronius.—In *R. Stor. Ant.* X, 1906, pp. 268–283, P. DUCATI discusses the representation that balances the contest between Heracles and Geryon on the well-known vase of Euphronius. Four men are seen driving four cows and a bull. In his exploit against Geryon Heracles had not so many companions; the cattle are therefore not those of Geryon. Nor does the representation fit the contest between Heracles and Neleus (Romagnoli, *Rivista di Filol. Class.* XXX, 1902, pp. 249–254). The

interpretation of the scene as the joint foraging expedition of the Dioscuri and the sons of Aphareus, which preceded their fatal quarrel, solves all difficulties.

A Hydria with Red Figures. — In *Mélanges Nicole* (Geneva, 1905), pp. 406-410 (pl.; 2 figs.), G. NICOLÉ publishes and discusses the painting on a red-figured hydria in the National Museum at Athens (Inventory No. 1179, Collignon and Couve, *Catalogue*, No. 1248). Women are represented within a house. One (fragmentary) figure stands on a ladder. The attitudes are graceful and the drawing fine. The style is that of Meidias.

An Attic Vase with Representation of a Marriage Procession. — In 'Εφ. 'Αρχ. 1905, pp. 209-214 (double pl.), P. PERDRIZET republishes a red-figured crater, found at Tanagra, and now in the National Museum at Athens (cf. *Ιλπακτικά*, 1889, p. 69, and Couve, *Catalogue*, No. 1341). The scene represented is the bringing home (μέθοδος) of the bride. The chief point of interest is a curious analogy to the English custom of throwing old shoes after the bride, a custom not previously known to have been practised by the Greeks.

Two Comic Scenes. — Two comic vase pictures — Dionysus surprised by a troop of revellers led by Hermes and Hephaestus, and a satyr seated on an altar behind which some figures are partially seen — are discussed by E. PERNICE in *Jb. Arch. I.* XXI, 1906, pp. 42-52 (3 figs.). In the first, on a hydria of the school of Amasis or Exekias in the British Museum, he sees the pictorial representation of some epic hymn of Ionic origin (cf. the Hephaestus scene on the François vase); in the other, on a black-figured amphora at Oxford, of about 530 B.C., possibly a scene from a farce, as acted about the altar of Dionysus at a festival of the god. This scene is more fully given on a black-figured lecythus in Berlin, where Hermes brings the three goddesses to the shepherd Paris. The Oxford vase has been differently explained, and it may be merely a picture of some Ionian jesting poem or story, but if the above explanation is correct, we are here brought very near to the beginnings of drama.

The Vagnonville Vase. — On the Vagnonville Crater in the Museo Nazionale, in Florence, is represented a mound on which sits a sphinx. A satyr is attacking the mound with a pick or mattock, and a second satyr is going away. At the foot of the mound are six holes, from which issue flames. A similar mound on a vase from Eretria, now in the National Museum at Athens, is evidently a grave tumulus. The natural explanation is that the mound on the Vagnonville vase is a grave mound, surmounted by a stone sphinx. The holes are air holes, and the corpse was burned in the grave. This mode of burning the dead seems to have been common in Attica, as well as in Eretria, and to have continued in use well into the fifth century B.C. This form of mound is intermediary between the early dome tombs and the later forms of graves. (R. ENGLEMAN, *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 145-155; 4 figs.)

The Rule of the Slipper. — In *Athen. Mith.* XXX, 1905, pp. 399-407 (pl.), P. WOLTERS publishes the painting on a red-figured hydria from Vulci, now at Würzburg (Campanari, *Antichi vasi dipinti della collezione Feoli*, No. 143; Urlichs, *Verzeichnis der Antikensammlung der Universität Würzburg*, III, No. 139). Before a youth who lies on a couch is a nude girl, who kneels and is about to kiss his hand. At the left stands a boy, on whose back and other

parts are plain marks of a sandal. Evidently the girl has used her slipper to some effect. On the girl's thigh is the inscription *καλός*, inscribed there simply because that was the most convenient place. Numerous analogous cases are cited.

The Tholos at Epidaurus and the Painter Pausias. — In *Mélanges Nicole* (Geneva, 1905), pp. 611–613, P. CAVVADIAS expresses the belief that the paintings by Pausias in the tholos at Epidaurus (Pausanias, II, 27, 3) were mural paintings, not movable pictures, and that he also decorated the ceiling of the vault. The dates of Pausias and of the erection of the tholos agree.

Apelles. — In an article on Apelles in *Jb. Arch. I.* XX, 1905, pp. 169–179 (1 fig.), J. SIX compares the technique of this painter to that of Rembrandt, and discusses especially his *Venus Anadyomene*, which was carried to Rome, and the reasons for its being considered by the ancients as unfinished or damaged. A type of Heracles found in paintings at Pompeii and Herculaneum, and akin to sculptural types, may have originated in a painting done by Apelles at Pergamon, in honor of Barsine, after the death of Alexander.

The Phoenissae of Euripides. — In *Jb. Arch. I.* XX, 1905, pp. 179–188 (pl.), R. ENGELMANN publishes and discusses an Apulian vase which is in the old library of the Frati Gerolimini at Naples and which has been partially or incorrectly described in several places before. It is a volute amphora, with Medusa-like medallions and swans' heads on the handles, and an Amazon battle on the front of the neck. The main pictures, below on the same side, represent the duel of Eteocles and Polynices and the dead Menoeceus, who sacrificed himself for his country, lying in a little temple, which probably gives the Apulian idea of the monument of Menoeceus near the Neistan Gate of Thebes. The details agree in all essential respects with the descriptions in the *Phoenissae* of Euripides, and it is probable that a representation of that play was the source of the artist's inspiration.

INSCRIPTIONS

The Walls built by Conon. — In *Athen. Mitth.* XXX, 1905, pp. 391–398 (pl.), E. NACHMANSON publishes a fragmentary inscription from a squeeze made in the Piraeus, in 1903, by W. Kolbe. The inscription is no longer to be found. It gives part of the accounts of the building of the walls under Conon. Other inscriptions of the same sort are published in *I. G.* II, 830–833, and II, v, 830 b–d. The latest discussion of them is by A. Frickenhaus, *Athens Mauern im IV. Jahrhundert v. Chr.*, a dissertation of the University of Bonn. Several criticisms of this dissertation, and some new readings of the inscriptions, are given. The new inscription reads as follows:

ΓΤΤΤ μ[ισ(θωτής)?
 πλίν[θων ἀριθμὸς
 ἀνεβαλλο[ντο αἱ χίλιναι Δ ΤΤΤ (?).
 μισ(θωτής) Διονυσόδωρ[ος Μεγα(ρεὺς).
 5 τῶν ἐπιμισθωθεσῶν πλίν-
 θων ἀριθμὸς ΙΧΗΗΗΗ.
 ἀνεβάλλοντο αἱ χίλιναι Δ ΤΤΤ.

- 10 $\Delta\Delta\Delta$ $\mu\sigma(\theta\omega\tau\eta\varsigma)$ Νικόδωρος Συναλήτ(τιος).
 $\Gamma\Gamma$ καταλιφῆς ἐπὶ Δημοστράτο 393-2 B.C.
 $IIII$ $\mu\sigma(\theta\omega\tau\eta\varsigma)$ Φάεννος Ἀχαρνέ(υς).
 ἐπισκευῆς ἀναβασμῶν
 $\Delta\Delta\Gamma$ $\mu\sigma(\theta\omega\tau\eta\varsigma)$ Διονυσόδωρος Μεγα(ρεύς).
 15 $\Gamma\Gamma$ καταλιφῆς ἐπὶ Φιλοκλέος 392-1 B.C.
 $\mu\sigma(\theta\omega\tau\eta\varsigma)$ Φάεννος Ἀχαρν(εύς).
 στήλης. Γ
 κεφάλαιον ἀργυρίο $\Pi H H H \Delta \Delta$.
 κεφάλαιον πλίνθων
 $\Pi M H H H H \Pi \Delta \Delta \Delta$.

An Unrecorded Attic Colony in Euboea. — In *Cl. R.* XX, 1906, pp. 27-31, L. R. FARNELL discusses the *ιερός νόμος* from Euboea (Ἐφ. Ἀρχ. 1902, pp. 29 ff., pp. 137 ff., and 1903, p. 133). He observes that the inscription is in Attic dialect and script, and contains allusions not only to purely Attic religion, but also to cults that seem to belong to the Euripus district rather than to Attica. He concludes that the inscription was the ritual code of an Attic colony sent to Euboea, and that the *ἀρχαγέτης* mentioned is the leader of the colony.

Attic Decrees. — In Ἐφ. Ἀρχ. 1905, pp. 215-252 (3 figs.), ADOLF WILHELM publishes sixteen Attic decrees. Nos. 1 and 2 are decrees of the Athenians; 3 and 4 (numbered 3 by mistake), of tribes; 5, of a deme; 6, of a phratry; 7, of the Attic Tetrapolis; 8, of the Mesogeioi; 9-15, of various religious associations (*θίασοι*, etc.). Nos. 1 and 2 are similar decrees of nearly the same date, in honor of priests of Artemis (*Καλλίστην*). No. 9 is a decree of the members of a *θίασος*, apparently connected with the worship of the same deity, in honor of their *ἀρχεραμιστής*. All three were found near the Dipylon and seem to have come from the precinct of Artemis, described as in that neighborhood by Pausanias and perhaps to be identified with the little precinct described by Mylonas in *Πρακτικά*, 1890, p. 23. Nos. 3, 4, and 5 are new fragments belonging with *I.G.* II, 561, 564, 580 respectively. Nos. 7, 8, 10, 12 (*I.G.* II, 601; 5, 923 c; 6 15; 618 respectively) are here republished with corrected readings, new restorations, and notes.

An Athenian Decree. — In *Mélanges Nicole* (Geneva, 1905), pp. 597-602 (pl.), A. WILHELM restores the inscription *I.G.* I, *Suppl.*, p. 14, 46 a, as an honorary decree in honor of a certain *Κορίνθιος*. It was regarded by Kirchhoff as part of a record of the negotiations between Athens and Corinth described by Thucydides, V, 32.

A Liturgic Inscription from Delphi. — In *Mélanges Nicole* (Geneva 1905), pp. 625-638, TH. HOMOLLE publishes the following inscription from Delphi: Ἄδε Δελφοῖς Φασελίτας τὸν | πέλανον διδόμεν· τὸ δαμόσιον ἐπὶ δραχμὰς δελφίδες δ'ὕ' ὀδελός, τὸν δὲ ἴδιον τέτορε' ὀδελός. Τιμοδίκω καὶ Ἰστιαίῳ θεαρόντον, Ἐρύλο ἀρχοντος. Here *ἄδε* = ὧδε, *ἴδιον* = *ιδιώτην*. The tariff for Phaselis is four Delphic obols for private persons, seven drachmas and two obols for the state. *Πέλανος* is here the fee paid to the priest or the oracle. The date is between 425 and 370 B.C.

Inscriptions from Delphi; The Athenian Theoria. — In *B.C.H.* XXX, 1906, pp. 161-328 (4 pls.), G. COLIN publishes and discusses the sixty-six Athenian inscriptions at Delphi relating to the Athenian theoria,

giving, with some omissions and changes, the substance of his book, *Le culte d'Apollon Pythien à Athènes* (Bibliothèque des Écoles françaises d'Athènes et de Rome, fasc. XCIII, Paris, 1905, Fontemoing). The earliest inscription, a dedication of the hieropoioi, is dated probably between 330 and 324 B.C. A gap follows, the next inscriptions being records of four Pythaiads toward the end of the second century B.C. These are divided into two groups. The officers and the composition of the Pythaiads are discussed in detail. The relations of the families of the Eupatridae, Erysichthonidae, Kerykes, and Euneidae to Apollo and Delphi are explained, and the relations of the Marathonian Tetrapolis to the Delphic cult are discussed. Then follows a discussion of the part played as escort by the ephebi and the knights, an account of the women concerned,—the canephoroi, the pyrphoros, and the priestess of Athena,—and a description of the games connected with the theoria,—horse races, etc., musical, dramatic, and poetic contests,—and a discussion of the part played by the Dionysiac artists and the company of epic poets. In the first century B.C. Athens suffered from wars and was poor. The theoria was therefore intermittent and far from splendid. Under the Empire it was revived as a dodekas, or sacrifice of twelve victims. Delphic decrees relating to the Athenian theoria are also published and discussed. Two plates show the exact position of the Athenian inscriptions on the walls of the treasury.

Inscriptions from Hyettos and Hypata.—In *Jh. Oesterr. Arch. I. VIII*, 1905, pp. 276–285, A. WILHELM publishes, from copies found among H. G. Lolling's papers, with notes by G. Körte, two decrees from Hyettos, in Boeotia. The decrees, of about the middle of the second century B.C., were passed in an assembly held *περὶ φυλακῆς τῆς πόλεως*, and mention robberies and plunderings. One is in honor of Polemarchus and Hagias (?), the other of some person (or persons) whose name is lost. Above the decrees is the artist's inscription [Ὁ] μολώχος Σωκράτων [—ἐ]ποίησ[εν]. This artist is probably the father of the Σωκράτης Ὀμολώχων mentioned in the inscription containing Boeotian names, published in the *Ann. Brit. S. Ath.* 1897, p. 106, which belongs to a time about 125 B.C. *Ibid.* pp. 285–290, Wilhelm discusses the inscription from Hypata, published by Lolling, *Athen. Mith.* IV, p. 209. The most important new reading given is in lines 5–7, κρίματα ἃ ἔκριναν οἱ Χαλ[κι]θεῖς δικάσται Νικοκλῆς Πολιά | [γρον for Lolling's κρίματα ἃ ἔκριναν Οἰχαλι | [ῥων οἱ?] δικάσται Νικοκλῆς Πολιά | [ρχον. Several proper names are discussed.

Kings and Queens of Pontus.—In *B.C.H.* XXX, 1906, pp. 46–51, TH. REINACH discusses the Attic inscription in honor of Pharnaces I, found at Delos (see *B.C.H.*, XXIX, pp. 169 ff.; *Am. J. Arch.* 1905, p. 354). He points out the difficulties in the way of assigning to it the date 172–1, calls attention to the fact that an inscription from Abonotichos (*Num. Chron.* 1905, pp. 113 ff.) proves that Mithridates Philopator and Mithridates Euergetes were not the same, and describes a silver drachma in the collection of M. Yakountchikov, in St. Petersburg, with the inscription Βα(σιλεὺς) Μι(θραδάτης). The type is identical with that of a coin inscribed Βα(σιλίσσα) Λα(οδίκη) (Babelon-Reinach, p. 48, No. 9). Evidently the wife of Mithridates III was named Laodice, as were also the wives of Mithridates IV Philopator Philadelphus, Mithridates V Euergetes, and Mithridates VI Eupator.

Ἀγωνοῦνται τοῦ μουσικοῦ. — In *Hermes*, XLI, 1906, pp. 69–74, A. WILHELM republishes, with restorations, the inscription from Magnesia, No. 102. He suggests that the inscription from Assos, *Papers of the American School at Athens*, I, pp. 12 ff., is Magnesian, and proposes new readings in lines 1–4.

Ἐπὶ τοῦ παρόντος. — In *Hermes*, XLI, 1906, pp. 74–77, A. WILHELM shows that the expression *ἐπὶ τοῦ παρόντος* (*I.G.* XII, 5, 471, i, ll. 8 f.; ii, ll. 8 ff.; IX, 1, ll. 97 ff.; and VII, 4148, ll. 6 ff.) means, “for the present” or the like, not “under the present archon.” Similar expressions occur elsewhere, e.g. *G.D.I.* 3089 (*Arch. Ep. Mitth.* X, 198) and *I.G.* IV, 426 (*Papers of the American School* V, 16).

Syntax of Boeotian Dialect Inscriptions. — The syntax of the Boeotian dialect inscriptions is treated by EDITH FRANCES CLAFLIN in a Bryn Mawr College Monograph (Monograph Series, Vol. III, 93 pp., 8vo, Bryn Mawr, Pa., 1905).

A Roman Greek Inscription. — In *Berl. Phil. W.* January 13, 1906, E. HOFFMANN reads the inscription published by Bossari in *Not. Scavi*, 1898, p. 331, No. 182, as follows: Πλουτεῖ καὶ Δήθῃ καὶ σ[ἐμ]νῃ | Φερσεφονεῖ[ν] συντροφοὺ τήνδ' ἔ[θ]εσαν, | ἧ τοῦνομά ἐστ[ιν] Ὑγεία.

The Epigram from Lusoi. — In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 174–184, C. ROBERT discusses the epigram from Lusoi given by Epigonus (Westermann, *Paradox. Graec.* p. 186) and Vitruvius (VIII, 3, 21). He proposes some new readings. The fountain (κρήνη) derived its water from a spring (πηγή), the water of which was supposed to cause a distaste for wine. The passer-by is informed by the epigram that he can drink the water of the κρήνη without apprehension, and at the same time is warned not to defile the κρήνη.

Names mentioned by Josephus. — In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 238–242, A. WILHELM discusses some Greek names mentioned by Josephus in his *Jewish History*, the correct form of which is given by inscriptions. For Εὐκλῆς Μενάνδρου Ἀλμυούσιος, XIV, 149, read Εὐκλῆς Ξενάνδρου Αἰθαλίδης and for Διονύσιος or Θεοδόσιος Θεοδώρου Σοννιεύς read Θεόδοτος Θεοδώρου Σοννιεύς. For ἐπὶ ἱερέως Μέμνονος τοῦ Ἀριστείδου, κατὰ δὲ ποιήσιν Εὐωνύμου, XIV, 256, read ἐπὶ ἱερέως Νέωνος τοῦ Ἀριστείδου, κατὰ ποιήσιν δὲ Μενύλλου. The family of Neon was an important one at Halicarnassus, and several members of it are known from inscriptions. In the letter to the Milesians, XIV, 244, for Πρύτανις Ἐρμού read Πρύτανις Σίμου.

Notes on Inscriptions. — In *Jh. Oesterr. Arch. I.* 1905, Beiblatt, col. 123 f., A. WILHELM proposes some new readings in the inscription from Delphi published by E. Bourguet, *De rebus Delphicis imperatoriae aetatis* (Montpellier, 1905), p. 14, and also in the papyrus fragment published in *On the Flinders Petrie Papyri* (Royal Irish Academy, Cunningham Memoirs, XI, Dublin, 1905), p. 334.

Greek Epigraphy in Europe. — In *R. Arch.* VI, 1905, pp. 440–458, S. CHABERT continues his history of the study of Greek epigraphy in Europe. He describes the University at Athens, the Greek Archaeological Society, the French École d'Athènes, the German Archaeological Institute, the American School of Classical Studies at Athens, the British School at Athens, and the Austrian Archaeological Institute, and gives a sketch of the activity of U. Koehler, Heuzey, Perrot, Foucart and Wescher, Hamilton, Waddington, Newton, F. Lenormant, Vischer, Kirchhoff, and others. *Ibid.*

pp. 145-164, the new *Corpus (Inscriptiones Graecae)* is described in general, and volumes I-III (*C.I.A.*) in some detail. The collections and discussions, by Wuensch and others, of inscriptions on lead, are also described. *Ibid.* pp. 297-317, the arrangement and contents of the other volumes of the *I.G.*, whether published or not, are discussed, and the contributions made to epigraphy by Fränkel, Dittenberger, Roehl, Cavvadias, Holleaux, Homolle, Hiller v. Gärtringen, Conze and Schuchhardt, Paton, Kaibel, Hicks, Newton, S. Reinach, Cauer, Collitz and Bechtel, and others are recorded. The beginning of the *Corpus Insc. Graec. Christianarum (C.I.G.C.)* is described.

COINS

The Chronological Sequence of Some Athenian Coins. — In *B.C.H.* XXX, 1906, pp. 58-91 (2 pls.; 4 figs.), M. L. KAMPANES publishes nine recently discovered Athenian coins, which he arranges in four series: I, a tetradrachm, *obv.* Athena with an unadorned helmet; II, two tetradrachms, *obv.* Athena with helmet adorned only with a crown of three olive leaves; III, a tetradrachm similar to the last, but the helmet is adorned with an anthemion scroll behind the ear; IV, four tetradrachms and a drachma, similar to III, but the scroll is more elaborate. These coins are assigned to issues between that ascribed by Babelon, 'sur les origines de la monnaie à Athènes,' *J. Int. Arch. Num.* VIII, pp. 63 ff. to Hippias and those assigned by him to the time just after the battle of Marathon. If, as is probable, Babelon is right in his belief that the three olive leaves were added to the helmet of Athena after the battle of Marathon, the newly discovered coins on which these leaves appear must be as late as 490 B.C. Then the coin which Babelon assigns to that time, which is manifestly later than these, must have been issued later. It is shown that the coin in question was probably not found among the "pre-Persian" remains on the Acropolis. The development of types of coins at Athens in the fifth century B.C. is discussed.

Attribution of Some Greek Coins. — In *J. Int. Arch. Num.* VIII, 1905, pp. 177-194 (4 figs.), C. GEROJANNIS proposes, and supports by arguments, the attribution of four coins in his possession, as follows: (1) To Lindus in Rhodes about 500 B.C. *Obv.* Lion's head to right; in field, left, rose; the whole within a dotted square. *Rev.* Incuse divided into two oblong compartments, scored with lines, \mathcal{R} . 28 mm., 210 grs. (13.60 gm.). *Brit. Mus. Cat. Caria*, etc., p. 35, 7 and 8, Head, *Historia Numorum*, p. 539. (2) To the city of Rhodes, 303 B.C. *Obv.* Head of Athena to r. in Corinthian helmet. *Rev.* Prow of galley; above, $\Sigma\Omega\] \Sigma\text{IT} \text{IMO} \Sigma$, below, X. \mathcal{R} . 30 mm., 235 grs. (3) To Aulæ (?), Lycia, League coinage, first century B.C. *Obv.* Head of Apollo to r., laureat, with long curls, bow at shoulder, on either side Λ -Y. *Rev.* Λ -Y, lyre; in field l. bow, r. arrow; the whole in incuse square. \mathcal{R} . 16 mm. (4) Seleucia ad Calycadnum (Cilicia), first century B.C. *Obv.* Bust of Athena to r., KATTI in crested Corinthian helmet; border of dots. *Rev.* TΩN[OC]; Nike, draped, advancing to l.; in outstretched r. a wreath, border of dots. \mathcal{A} . 19 mm.

Coins of Macedonia, Cyzicus, and Cos. — In *J. Int. Arch. Num.* VIII, 1905, pp. 339-343 (pl. ix, 17-22), I. N. SVORONOS publishes four silver

tetradrachms which he ascribes to Macedonia (Scione?), one coin of Cyzicus (an electrum distater), and one (a silver tetradrachm) of Cos.

Coins of the Ethetae. — In *J. Int. Arch. Num.* VIII, 1905, pp. 227-236 (5 figs.), I. N. SVORONOS publishes a coin, found at Chalcis, in Euboea, and now in Athens ($\mathcal{E}\text{.ZEY}\Sigma$ — $\Theta\Theta\text{ET}\Omega\text{N}$ about a head of Zeus, laureate, to l. *Rev.* butting bull to r.; in exergue . . . $\text{EI}\Omega\text{N}$). The head of Zeus resembles the head on some Syracusan coins. A second coin of the same kind found in Epirus, is also at Athens. On a third less well preserved coin in the collection of the late Russian consul at Jannina, Mr. Trojansky, the inscription in the exergue is clearly $\text{AP}\Gamma\text{EI}\Omega\text{N}$. The Ethetae were a tribe of Epirus, who were perhaps collected into a city about the times of Kings Alexander (342-330 B.C.) and Pyrrhus (295-272 B.C.), to which times these coins appear to belong.

Kronos with Mural Crown on Coins of Byblus. — In *J. Int. Arch. Num.* VIII, 1905, pp. 249 f., E. ASSMANN explains the headdress of Kronos on coins of Byblus as a mural crown, with reference to Eusebius (Migne, *Patrol. Graec.* 21, 81), *ἐπὶ τούτοις ὁ Κρόνος τείχος περιβάλλει τῇ ἑαυτοῦ οἰκῇσιν καὶ πρώτην πόλιν κτίζει τὴν ἐπὶ Φοινίκης Βύβλον*.

Copies of Statues on Coins. — At a meeting of the British School at Rome, March 12, 1906, PERCY GARDNER discussed the trustworthiness of the evidence of coins regarding statues, and considered in detail the Artemis at Patrae and the Themistocles at Magnesia. The objections of Studniczka (*Röm. Mith.* III, 1888, p. 297) to considering the figure on coins of Patrae a copy of the Artemis Laphria of Menaechnus and Suidas are needless. Statue and artists are assigned to the middle of the fifth century B.C. A copy of the statue represented on a coin of Magnesia struck under Antoninus Pius (*Athen. Mith.* 1896) is probably preserved in the Glyptothek in Munich. It was formerly in the Villa Albani. Furtwängler (*Masterpieces*, p. 212) formerly regarded it as a Zeus. (*Athen.* March 31, 1906; *Cl. R.* XX, 1906, p. 235.)

Ancient Clay Impressions of Coins and Seals. — In *J. Int. Arch. Num.* VIII, 1905, pp. 323-338 (3 pls.; 4 figs.), I. N. SVORONOS describes and publishes 75 clay objects in the form of coins. Some of these were probably used as entrance tickets to theatres, others as coins to be buried with the dead. Most of them are impressions of seals or of known ancient coins. The types are very numerous.

GENERAL AND MISCELLANEOUS

The Place of the Cups from Vaphio in the History of Art. — In *Jh. Oesterr. Arch.* I. IX, 1906, pp. 1-19 (3 figs.), ALOIS RIEGL analyzes the reliefs of the gold cups from Vaphio and compares them with other works of art. They differ utterly in principle from Oriental works, as well as from classical Greek works, and are more like reliefs of modern times in their composition, in their representation of landscape, and in representing scenes, actions, animals, and men as they appear to the beholder at a given moment, rather than as they are known, or supposed, to be. They are subjective. This quality of subjectivity is peculiarly European. The "Dipylon" style is essentially — at least in its human and animal figures — a relapse into Orientalism.

A Catalogue of the Sparta Museum. — A welcome result of the activ-

ity of the British School at Athens is a *Catalogue of the Sparta Museum*, by M. N. TOD and A. J. B. WACE (Oxford, 1906, Clarendon Press, viii, 249 pp.; 81 figs. 8vo. 10s. 6d. net; \$3.40). The inscriptions are treated by Mr. Tod, the sculptures and miscellaneous antiquities by Mr. Wace. Each of the three sections contains, besides the catalogue with its minute discussion of individual monuments, an introduction and full indices. The introduction to the inscriptions describes previous publications, and discusses archaic inscriptions, decrees, letters from foreign states, honorary inscriptions, lists of magistrates, etc., honorary and dedicatory inscriptions, inscriptions in honor of Roman emperors, epitaphs, stamps on tiles and bricks, and fragments. The introduction to the sculptures contains a brief summary of the ancient literary notices of Laconian sculpture and a history of Laconian sculpture. The theory that early Spartan sculpture was derived from Ionia is not accepted; on the contrary, the importance of the early Laconian school is emphasized, and the connection of Spartan art with the art of Crete especially noted. The material of the monuments is described, and the archaic hero reliefs are discussed and interpreted, as are also the Dioscuri reliefs. The various classes of minor antiquities are discussed in the introduction to the miscellaneous antiquities. A list of casts and photographs is added.

Bronze and Iron in Homer.—In *R. Arch.* VII, 1906, pp. 280–296, ANDREW LANG shows that whereas weapons are always (with hardly an exception) of bronze, implements, such as axes and ploughshares, are frequently of iron in the Homeric poems. He concludes “that the poems took shape when iron was very well known, but was not yet, as in the ‘Dipylon’ period in Crete, commonly used by sword-smiths.”

Prehistoric Bronze.—In *Mélanges Nicole* (Geneva, 1905), pp. 603–610 (pl.), C. ZENGHELIS discusses prehistoric bronze in Greece. He finds that the age of pure copper was followed by the age when copper was used with an alloy of tin (arsenic or antimony) which was less in quantity than in bronze properly so called. The alloy of copper and zinc (brass) is later than the alloy of copper and tin. A method of determining the quantity of tin in specimens of bronze by means of molybdate of soda is proposed.

The War Chariot in the Later Parts of the Iliad.—In *Mélanges Nicole* (Geneva, 1905), pp. 233–240 (pl.), W. HELBIG, recognizing war chariots on Dipylon vases (fifteen on one vase), explains the *ἱππῆες*, two of which were furnished by each of the forty-eight naucraries at Athens (Pollux, VIII, 108), as men with chariots. Later *ἱππῆες* were mounted hoplites, and still later (at Athens between 477 and 472 B.C., at Sparta in 424 B.C.) real cavalry was introduced. The Dipylon vases belong to the ninth and eighth centuries B.C., the time when the Homeric poems were in process of attaining their present form. The Homeric *ἱππῆες* were *παρὰβάται*, and in the later parts of the Iliad they are not only the princes, but other men, as they were at Athens.

Cremation and Burial in Ancient Greece.—In *Mélanges Nicole* (Geneva, 1905), pp. 95–104, W. DÖRPFELD maintains that in Greece, in the Mycenaean age and also in the classical period, corpses were regularly buried after being partially burned or dried in the fire. Total burning, *κατακαίειν*, which took place only when the ashes were to be removed, not

buried on the spot (*Iliad*, VII, 333), is distinguished from partial burning, *καίειν* or *ταρχύειν*.

Primitive Athens. — The brief description of primitive Athens given by Thucydides (II, 15) is discussed in detail by Miss JANE E. HARRISON (*Primitive Athens as described by Thucydides*, Cambridge, 1906, University Press, New York, The Macmillan Co., ix, 168 pp.; 49 figs. 8vo. \$1.75.) The Pelasgikon, or Pelargikon, extended from a point to the north of the entrance to the Acropolis to a point on the south side near the later Dionysiac theatre. The Olympion, the Pythion, and the sanctuary of Aglauros were high on the northwest side of the Acropolis. The exact site of the neighboring sanctuary of Ge Kourotrophos is uncertain. The sanctuary of Dionysus in the Marshes and the Lenaum were in the depression between the Acropolis, the Areopagus, and the Pnyx. The Enneacrurus was at the edge of the hill of the Pnyx, toward the Acropolis, and adjacent to it was the agora. The sanctuary of Amynos is described. The remains of waterworks and buildings are described and discussed, and many details of cult and mythology are brought into the arguments. The duplication in the region near the Ilissus of cults and sanctuaries that existed in the early city is explained by the shift of population mentioned by Plutarch, *De Exil.* VI.

Tettix. — In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 65-130 (30 figs.), F. HAUSER discusses the tettix worn in the hair by the Athenians of the early part of the fifth century B.C. He finds that it was a shield of metal (gold), worn over the hair above the forehead and covering the Krobylus, which was not a knot of hair at the back of the head, but a roll of hair above the forehead. This fashion was given up at Athens between 450 and 440 B.C., apparently abolished by law, so far as young men were concerned, in 443. It was not of Athenian origin, but was introduced at Athens in the sixth century from Ionia. The name tettix is derived from the shape of the gold band, which resembles that of the larva of the cicada. Sometimes the gold ornament was designated by the plural *τέττιγες* instead of the singular *τέττιξ*. The words *κρωβύλος*, *κόρυμβος*, *κορύμβη*, *κόσμβος*, and *κοσμήβη* are virtually synonymous. The use of golden bands to cover the hair above the forehead is traced from the Mycenaean epoch to the time of the Roman Empire. Its origin and persistence is ascribed to the belief that the hair, especially the front hair, was closely connected with the welfare and the life of the person.

Triremes. — In *Cl. R.* XX, 1906, pp. 75-77, W. W. TARN discusses recent articles on the ancient trireme (see *Am. J. Arch.* X, p. 199), and maintains his view that thranites, zugites, and thalamites were respectively in the stern, amidships, and in the bows. *Ibid.* p. 137, C. TORR replies. He maintains that the rowers were not on one level, and the oars were arranged in quincunx fashion on the column of Trajan and the Acropolis relief. *Ibid.* p. 280, P. H. NEWMAN suggests that in the Acropolis relief the upper part of the vessel is represented as projecting, thus forming a gallery through which, not over which, the oars descend to the sea.

The Form of the Chlamys. — In *Classical Philology*, I, 1906, pp. 283-289 (3 figs.), F. B. TARBELL publishes the paper on the form of the chlamys read by him at the general meeting of the Archaeological Institute in December, 1905 (see *Am. J. Arch.* 1906, p. 78).

The Treasuries at Eleusis. — In *Mélanges Nicole* (Geneva, 1905),

pp. 531-535 (2 figs.), CHR. TSOUNTAS discusses the treasures, *θησαυροί*, at Eleusis, mentioned in the inscription of the year 329-328 (Dittenberger, *Sylloge*, 587). The treasury mentioned in the singular number was a building, with roof and doors. The two *θησαυροί* mentioned were apparently smaller and more difficult to open. They are explained as circular pits cut in the rock beside the entrance to the telesterion. In these, contributions were placed. One of these is still visible, though its stone covering is gone.

How the Lyre was Played.—At the April meeting of the Berlin Arch. Society, M. C. P. SCHMIDT discussed the number and names of the strings of the lyre. The longest string, although giving the deepest tone, was called *ὑπάτη*, the shortest string *νάτη*, and the others, after Pythagoras systematized the matter, were named from the fingers that played them. Of the eight strings, four belonged to the right hand and four to the left, as the instrument lay in the lap. Very little is to be learned about the lyre from vase paintings. (*Arch. Anz.* 1906, p. 58.)

Alexander's Funeral Car.—An addition to this discussion, partly based on previous reconstructions, is published by H. BULLE in *Jb. Arch. I.* XXI, 1906, pp. 52-73 (2 figs.). The main points, which involve three slight changes in the traditional text, are: A design founded on practical considerations, hence following wood, not stone, construction, and the "furniture van" rather than the "coach" type; a roof outlined by rods bent from the corners to the centre and topped by a real crown of gold leaves resting on a round support; a flat timber inner roof or ceiling; the number of columns, 4 by 6; the net set back one ceiling panel's width from the columns; the arrangement of the four pictures against the upper part of the net wall, with Alexander in front, the Macedonian troops and the elephant force on the two sides, and the fleet behind; the body of the car supported on both axles by rotating pivots (*πόλοι*); the animals yoked four abreast.

The Decorations of Gymnasia and Palaestras.—No full description of the interior of an ancient gymnasium or palaestra has come down, but the mention in Cicero's Letters of *ornamenta γυμνασιώδη* suggests that certain subjects of sculpture were considered especially suitable for such places. Among these may be placed the patron deities, Apollo Lyceus, Hermes, Athene Musica; personifications as Palaestra, Agon, Harmonia, Kairos, known even in the fourth century B.C.; human figures of founders, emperors, teachers; typical athlete and ephebe figures, the Naples Doryphorus having been actually found in a palaestra; fancy figures, as the Ribbon-bearers of the Piraeus Museum; statues of poets, reliefs like the Apotheosis of Homer and the Tabula Iliaca; even wall paintings may be conjectured as the original of some of the palaestra subjects on vases. The picture can be completed or made definite only through the careful study of inscriptions and of the origin of existing statues. (J. ZIEHEN, March meeting of the Berlin Arch. Society, *Arch. Anz.* 1906, pp. 49-55.)

The Pancratium and Wrestling.—The third part of E. N. GARDNER's study of ancient wrestling treats of some of the technical terms of the art and especially of the pancratium, which may be compared to the Japanese jiu-jitsu. It was a sort of systematized rough-and-tumble fight, and not being directly useful for military purposes, was admitted to the Olympian contests later than boxing and wrestling. The Spartans never recognized it as anything more than a practice exercise. In it, hitting,

kicking, and the use of the closed fist were allowed, also breaking and dislocating bones, but not biting or "digging." It was fought standing or on the ground, the two forms being distinct. 'Αποχειρισμός, sparring with the open hand, which belongs to boxing rather than wrestling, was admitted to the contests only as part of the pancratium. Κλημακισμός meant climbing on the back of an opponent. (*J.H.S.* XXVI, 1906, pp. 4-22; 2 pls.; 9 figs.)

The ἱππεῖς and their Squires.—In *Jh. Oesterr. Arch.* I. VIII, 1905, pp. 185-202, W. HELBIG discusses Petersen's criticisms (*ibid.* pp. 77-83) of his article 'Sur les ἱππεῖς Athéniens' in the *Mémoires de l'Académie des Inscriptions et Belles-Lettres*, XXXVII, i, pp. 157 ff. E. PETERSEN, *ibid.* Beiblatt, col. 125, adds a brief note.

Bread at Low Prices or Gratis.—In *Mélanges Nicole* (Geneva, 1905), pp. 135-157, H. FRANCOTTE discusses the measures taken in Greek cities for selling bread to the people at low prices or distributing it *gratis*. The expense was sometimes borne by private citizens, sometimes by the state. The evidence is derived from numerous inscriptions. The Romans derived the custom of distributions of bread from the Greeks. The price of grain in Greece and Italy under the Roman Empire is discussed by C. BARBAGALLO in the *Rivista di Storia Antica*, X, 1906, pp. 33-71.

ITALY

ARCHITECTURE

Vitruvius.—In the *Proceedings of the American Academy of Arts and Sciences*, XLI, No. 23, February, 1906, pp. 467-502, M. H. MORGAN discusses the language of Vitruvius to show that Ussing was wrong in assigning him to the third century. In *Harvard Studies in Classical Philology*, XVII, 1906, pp. 1-14, Morgan publishes notes on Vitruvius, in which he shows that Vitruvius belonged to the Augustan period. The passage (5, 6, 2 [117, 16]) *supra autem alternis itineribus superiores cunei medii diriguntur* signifies that in the Roman theatre "above the *praecinctio* the stairs do not continue on the same lines as the stairs below it, but that they are laid out on lines alternating with the lines of the lower ones." The plan in Dörpfeld and Reisch, *Das griechische Theater*, p. 162, cf. 164, is therefore erroneous in this respect.

Rostra Caesaris.—In *Röm. Mith.* XX, 1905, pp. 230-266 (13 figs.), A. MAU shows that the construction of the hemicycle at the western end of the Forum antedates that of the quadrangular structure in front of it. This latter can hardly be earlier than the second century after Christ. The hemicycle is the *rostra Caesaris*, on which Antony stood when he delivered his funeral oration after Caesar's death.

The Old Column at Pompeii.—In *Röm. Mith.* XX, 1905, pp. 193-205 (2 figs.), A. MAU refutes the arguments, by which G. Patroni (*Studi e Materiali*, III, 1905, pp. 216-229) attempted to prove the Mycenaean character of the old column at Pompeii, and shows that the irregularities of its lower part are due to alterations. The "Mycenaean base" which Patroni finds in the temple in the Forum triangulare is also due to alterations in the floor, which were executed not earlier than the end of the third century B.C. The case is similar in the "casa del fauno."

SCULPTURE

Roman Historical Reliefs.—In the *Papers of the British School at Rome*, Vol. III, 1906, pp. 213–271 (10 pls.; 6 figs. in text), H. STUART JONES discusses (I) the bas-reliefs in the Villa Borghese, attributed to the Arch of Claudius, (II) the relief-medallions of the Arch of Constantine, (III) the “Aurelian” panels of the Arch of Constantine. The attribution of the Borghese reliefs to the Arch of Claudius is based on a conjecture of Nibby’s. In the sixteenth century they were in the church of S. Martina. They were sold to Giambattista della Porta and afterwards passed to the Borghese collection. They probably once adorned the Forum of Trajan. Their style, especially the substitution of height for depth in perspective, points to the time of Trajan, to which Winckelmann assigned them. In two of the medallions on the Arch of Constantine the original heads were replaced by heads of Constantine, and in two, perhaps, by heads of Claudius Gothicus, whose grandson Constantine claimed to be. Two reliefs in the garden front of the Villa Medici, representing processions before the temples of Magna Mater and Mars Ultor, are not, as had been supposed, parts of the Ara Pacis, but are derived from the same monument, of Flavian times, from which the medallions of the Arch of Constantine were taken. The reliefs were appropriated by Claudius Gothicus, probably in restoring and enlarging the temple of the gens Flavia, to which the reliefs may have belonged originally. The eight panels in the Arch of Constantine and three in the Palazzo dei Conservatori belong to a monument erected in 176 A.D. to commemorate the double triumph of M. Aurelius over the Germans and Sarmatians. With the Emperor is Claudius Pompeianus. Stylistic and historical details are discussed.

Fragments of Historical Reliefs in the Lateran and Vatican Museums.—In the *Papers of the British School at Rome*, Vol. III, 1906, pp. 273–294 (pl.; 2 figs. in text), A. J. B. WACE discusses the development of the style of Roman relief sculptures. A relief in the Museo Chiaramonti which presents almost a duplicate of part of the relief of the Arch of Titus representing the procession with the shewbread he assigns to the years 79–81 A.D., and probably to an arch of Vespasian and Titus. The reliefs of the Arch of Titus belong to 81–82(?) A.D. A group of fragments in the Lateran, some of which represent a procession of lictors, belong to a monument of Domitian, not later than 83 A.D., and a fragment in the Belvedere, representing a triumphal procession, may belong to an arch set up to commemorate the Chatti and Dacian triumph of 89 A.D. These, with the reliefs on the Arch of Constantine, form a well-defined and progressive series of Flavian historical reliefs.

Other Roman Historical Reliefs.—At a meeting of the British School at Rome, March 12, 1906, A. J. B. WACE discussed the six long reliefs on the Arch of Constantine. In three of these—one representing a triumph, another a *congiarium*, the third a scene on the *rostra*—the original head of the emperor had been chiselled out, and the head of a later emperor, now lost, inserted. The other three represent a battle by a river, a siege, and a triumphal scene. These last three are Constantinian, and the other three refer to Diocletian. Mr. Wace also spoke of the base of the obelisk of Theodosius in Constantinople. The persons represented on the lower part

of the base are Constantine and his three sons, and the style agrees with that of portraits of his period. The lower part of the base was, then, originally intended for the obelisk. (*Athen.* March 31, 1906; *Cl. R.* XX, 1906, p. 235.)

The Decoration of Trajan's Forum.—At a meeting of the British School at Rome, January 4, 1906, A. J. B. WACE discussed some reliefs which were drawn (in the Palazzo dei Conservatori) in the sixteenth century by several artists, including Panvinus and Pierre Jacques of Reims. Only two now exist. These passed from the Borghese collection to the Louvre. One represented an *extispicium* before the temple of Jupiter, the other the sacrifice of two bulls. The first relief was found in 1540 in Trajan's forum. It probably represents the *nuncupatio votorum* before the Dacian campaign. The sacrificial scene probably belongs to a representation of the triumph of M. Aurelius and L. Verus in 166 A.D. Probably all the reliefs in question belonged to the decoration of Trajan's forum, which was, then, not finished until the reign of Hadrian, while its decoration was continued under the Antonines. (*Athen.* January 27, 1906; *Cl. R.* XX, 1906, p. 137.)

Caracallus presented to the Senate.—At the second open meeting of the British School at Rome, February 2, 1906, A. J. B. WACE discussed a relief in the Palazzo Sacchetti, in Rome (Matz-Duhn, No. 3516), the style of which is that of the time of Septimius Severus. It represents that emperor presenting his son Caracallus to the senate when, after the defeat of Clodius Albinus in 197 A.D., he declared him *Imperator destinatus*, and gave him various other honors. (*Athen.* February 10, 1906; *Cl. R.* XX, 1906, p. 235.)

The Reliefs on Trajan's Column.—At a meeting of the British School at Rome, April 4, 1906, H. STUART JONES discussed the reliefs on the column of Trajan, criticising some of the views of Cichorius and Petersen. He concluded that in the first year of the second war Decebalus advanced into Moesia. (*Athen.* April 21, 1906; *Cl. R.* XX, 1906, p. 235.)

Two Military Gravestones at Verona.—In *Jh. Oesterr. Arch.* I. IX, 1906, Beiblatt, cols. 49–56 (2 figs.), P. ORTMAYR and L. SIEGEL publish the gravestones of the centurion Q. Sertorius Festus and the standard-bearer L. Sertorius Firmus at Verona (*C.I.L.* V, 3374 and 3375). Both men are represented in relief, with their full equipment. The reliefs are products of the same workshop, and their date cannot be earlier than 42 A.D., when their legion (the eleventh) received the name *Claudia pia fidelis*.

A Relief Representing a Scene of a Tragedy.—In *Jh. Oesterr. Arch.* I. VIII, 1905, pp. 203–229 (pl.; 8 figs.), G. RIZZO publishes and discusses the polychrome terra-cotta relief found in excavations near the Porta Salaria, in Rome. (*Not. Scavi*, 1904, pp. 436 ff., 1905, pp. 19 ff.; cf. *Am. J. Arch.* 1906, p. 112.) The background represents two doors under arches, two pediments, each supported by two Ionic columns, and two pilasters, one at each end. On the whole, this agrees better with the theory that the action took place in the orchestra than with any other theory, though the evidence of this relief is not conclusive. The relief, which is of mediocre Roman workmanship, dates from the end of the Republic, or, at latest, from the early years of the Empire. The persons represented are a woman holding by the hand a Phrygian boy, a man (girt with a sword) who makes some announce-

ment to the woman, and two smaller accessory figures. It is Odysseus announcing to Andromache and Astyanax that the latter must die. It may be a scene of the *Αἰχμαλωτίδες* of Sophocles. Other related monuments are discussed.

Roman Monument from Northern Italy. — In *Jh. Oesterr. Arch. I.* VIII, 1905, pp. 291–296 (double pl.; 3 figs.), R. v. SCHNEIDER publishes and discusses a limestone ash-chest in the imperial “Antikensammlung” in Vienna, formerly in the Palazzo Grimani and then in possession of the dealer Richetti in Venice (HEYDEMANN, *Drittes Hallesches Winckelmanns-programm: Mitteilungen aus den Antikensammlungen in Ober- und Mittelitalien*, 1879, pp. 18 ff.). On the front Dionysus and Ariadne, or a maenad, are represented, on one end laborers in the field, on the other two men playing a game like chess or checkers. A similar representation is found on three gravestones of similar material in Turin. All are doubtless from the same region in upper Italy. The scene on the front may represent the deceased in the form of Dionysus.

VASES AND PAINTING

An Inn on an Italic Vase-painting. — In *Mélanges Nicole* (Geneva, 1905), pp. 159–164 (2 pls.), A. FURTWÄGLER publishes a drinking cup with two handles below which are heads (of a youth) in relief. On the shoulder are geometrical patterns and a curious scene: at the right a chariot, and at the left a woman tending a horse which is tied to a ring in the wall. The decoration is painted in red varnish over a white base, which is applied upon the black varnish that covers the entire vase. An inscription + ENON (i.e. *ἐνών*) shows that the court or front of an inn is represented. The drawing is very rude. The vase is Messapian, of the fourth century B.C.

The Frescoes from Boscoreale in New York. — The frescoes from Boscoreale, discovered in 1899–1900 and purchased by the Metropolitan Museum, of New York, in 1903, are briefly described by GISELA M. A. RICHTER in the *Bulletin of the Metropolitan Museum of Art*, I, 1906 (No. 7, June), pp. 95–97 (2 figs.). They are fine specimens of Hellenistic-Roman painting, executed in the first century after Christ.

INSCRIPTIONS

Lollianus Mavortius. — In *Röm. Mith.* XX, 1905, pp. 283–285, O. SEECK shows that the inscription *C.I.L.* VI, 1723, preserved only in old copies, is the first part of *C.I.L.* VI, 1757. The *cursus honorum* of Q. Flavius Maesius Egnatius Lollianus Mavortius is thus fully established. Incidentally some other dates are fixed. So the second prefecture of Petronius Maximus was either between November 17, 375 A.D., and December 1, 376, or between September 17, 377, and August 3, 378.

Inscription from Aquae Albulae. — In *Jh. Oesterr. Arch. I.* IX, 1906, Beiblatt, cols. 55–58 (2 figs.), R. ENGELMANN publishes an inscription from Aquae Albulae, on the Via Tiburtina (*Not. Scavi*, 1902, p. 113), with corrections and commentary. It was once on the front of a base on which was the bronze portrait of a woman who had been benefited by the sulphur baths. As restored it reads:

*Effigiem car[ae tibi con]iugis Albula p[ono]
 puros quod] voltus tu dea [restituis].
 Quos ego descri[psi pu]ro fulgenti m[etallo]
 et compos voti n[um]inis auxilio,
 [viri]bus ecce tuis pos[ca]que salute co[orta]
 dono tibi] nymph[ae coniugis] eff[igiem].*

The Collegium Fabrum in Aquileia.—In *Jh. Oesterr. Arch. I. IX*, 1906, pp. 23–26, O. CUNTZ discusses the inscription from Aquileia published by Mommsen in *Pais' Corporis inscr. Lat. suppl. Italica*, No. 181. The deceased ordains that his house be not sold nor mortgaged and that the *decuria Maronia*, of twenty-five members, of the *collegium fabrum* shall receive twenty-five denarii, twelve and a half for a funeral offering, under fixed conditions, and shall offer certain wine at the grave.

Inscriptions relating to Roman Antiquity.—In *R. Arch. VI*, 1905, pp. 471–499, R. CAGNAT and M. BESNIER give text or references for 133 inscriptions, besides a brief statement of the contents of articles dealing with Roman epigraphy and of epigraphic publications relating to Roman antiquity, published in 1905, August–December. Several of the inscriptions published are in Greek. Indices are added, pp. 500–511. *Ibid. VII*, 1906, pp. 372–384, the summary is continued to include the publications of January and February, 1906, comprising 78 inscriptions and some treatises.

Syllabification in Latin Inscriptions.—In *Classical Philology*, I, 1906, pp. 47–68, WALTER DENNISON shows that Latin inscriptions do not generally follow the grammarians' rule that in dividing the syllables of a word as many consonants should be placed with a following vowel as may stand at the beginning of a word in Latin (or Greek). On the contrary, the division is generally made between two consonants.

The Epitaph of Petronia Musa.—In *Berl. Phil. W.* April 21, 1906, R. ENGELMANN corrects Cozza Luzi's interpretation (*B. Com. Roma*, XXX, 1902, p. 264) of lines 1 and 11 of the epitaph of Petronia Musa (*C.I.G.* 6261, cf. *Add. III*, 1266). In line 1, *λειτός* is *λειτός* (*tenuis*); in line 11 *ἔρρεται* is for *ἔρρετε*.

GENERAL AND MISCELLANEOUS

Primitive Monuments of Rome and Latium.—*Mon. Antichi*, XV, 1905 (846 cols.; 27 pls.; 217 figs.), is entirely devoted to the publication, description, and discussion of the monuments of Rome and Latium before the Republican period, by G. PINZA. The monuments of Praeneste are to be treated separately, and are not included in this work. The monuments found across the Tiber, to Caere, are also omitted. In general, this is a vast collection of material. Tombs, remains of the stone age, the bronze age, and the iron age, are catalogued and described. The topography of Rome and the development of one city from the original independent villages, are discussed, as are the relations of the primitive monuments of Rome to those of other places in Italy. The great variety of material described and the details included, make a summary of this storehouse of information almost impossible.

The Roman Forum.—The English translation of Professor Hülsen's *Das Forum Romanum* is based on the second German edition, but has re-

ceived several new illustrations and a new plan, and the text has been revised and brought up to date; in particular, alterations have been made in the sections relating to the Comitium, the Middle of the Forum, and the Archaic Necropolis. The book contains a complete description of the Forum, with concise discussion of the questions involved, and with a bibliography. (CH. HÜLSEN, *The Roman Forum, its History and its Monuments*. Translated from the second German edition by Jesse Benedict Carter, Rome, 1906, Löschner & Co. (Bretschneider and Regenberg); New York, Stechert. xi, 259 pp.; 5 pls.; 139 figs. 12mo).

The Septimontium and the Seven Hills.—In *Classical Philology*, I, 1906, pp. 69–80, S. B. PLATNER discusses various views concerning the Septimontium, and adopts that of Wissowa. After the city grew beyond the Palatine, it included the Palatium, Cermalus, and Velia (*i.e.* the entire Palatine), the Oppius, Cispius, and Fagutal (*i.e.* the entire Esquiline), and the Sucusa (Subura), which was the eastern or western point of the Caelius. A festival, the Septimontium, was established, celebrated by the *montani*. In later times, the old Septimontium was explained as referring to the seven hills enclosed within the Servian wall; viz. Palatine, Capitoline, Aventine, Caelian, Esquiline, Viminal, and Quirinal. Still later, the Janiculum is substituted for one of the others, and in the early Middle Ages the Vaticanus also appears.

The Classical Topography of the Roman Campagna.—In the *Papers of the British School at Rome*, III, 1906, pp. 1–212 (2 maps; 19 pls.), T. ASHBY, Jr., publishes the second part of his investigation of the ancient roads in the Campagna and the monuments that mark their courses (see *Am. J. Arch.* 1903, p. 249). The present paper treats in great detail of the Via Salaria, the Via Nomentana, and the Via Tiburtina, with discussion of all doubtful points. The author's purpose is to publish all the available information. In an appendix (pp. 198–200) the manuscript notes of Diego Revillas (1690–1742), now in the author's possession, are discussed. Addenda to the first part of the investigation occupy pp. 201–207. An index follows.

The Via Latina.—The topography of the Via Latina and of its villas and villages, between the seventh and eleventh milestones, is discussed by LANCIANI in *B. Com. Roma*, XXXIII, 1905, pp. 129–145; 1 pl. (map).

Sacred Groves of Rome.—The sacred groves of Rome form the subject of a detailed monograph by G. STARA-TEDDE in *B. Com. Roma*, XXXIII, 1905, pp. 189–232.

Nero and the Burning of Rome.—In *Arch. Stor. Patr.* XXVIII, 1905, pp. 355–393, G. S. RAMUNDO discusses the evidence relating to the burning of Rome under Nero, and concludes that it was due neither to Nero nor to the Christians, but was accidental.

Ancient Rhegium.—Ancient Rhegium is the subject of a book by Dr. PIETRO LARIZZA (*Rhegium Chalcidense* [Reggio di Calabria]. *La Storia e la Numismatica dai tempi preistorici fino alla cittadinanza romana*. Reggio, 1905, the author; Rome, Loescher, 118 pp.; 15 pls. 8 vo. 20 fr.). Various questions concerning the prehistoric inhabitants of southern Italy, the origin of the name Italy, etc., are discussed, and the legendary and actual history of Rhegium is given. The coinage of Rhegium, from the sixth century to 89 B.C., is treated in detail. The plates are all coin plates except one, which

reproduces a rude replica of the Laocoön group, now in the museum at Reggio.

An Ancient Necropolis discovered in 1793 at Naples.—In *Arch. Stor. Nap.* XXXI, 1906, pp. 27-124, V. FLORIO continues his 'Memorie storiche ossia Annali Napolitani dal 1759 in avanti.' On p. 119 the discovery of an ancient cemetery in 1793, near the porta Capuana, is recorded, and on p. 120 five Latin inscriptions from graves are published.

A Catalogue of Works of Art in Rome in Imperial Times.—Latin papyrus No. 7, in Geneva, has on the *recto* some statistics, in Greek, of lands in the Egyptian nome of Arsinoë; on the *verso* a Latin list of works of art in Rome, with notes on their history. Unfortunately the text is very fragmentary. It was probably written about 225 A.D. The words *Herculem G is . ful* seem to refer to the Hercules of Glycon, the Hercules Farnese. One fragment of the papyrus seems to contain a version of the story of Apelles and Protogenes told by Pliny, XXXV, 81-83. The papyrus is published, with facsimile, by JULES NICOLE (Geneva, 1906, Georg & Co., 34 pp. 8vo. 5 fr.).

The Original Sources of Late Works of Ancient Art.—In *Mélanges Nicole* (Geneva, 1905), pp. 653-657 (pl.), E. LÖWY republishes three reliefs in Rome and three Pompeian wall paintings which represent the Judgment of Paris. All are derived from one original, in spite of their differences in details. The sarcophagus reliefs (Robert, *Sarkophagreliefs*, II, Taf. V, No. 11, Taf. IV, No. 10) are at least a century later than the Pompeian paintings. The original must have been a painting of great power, and it must be considerably earlier than the Pompeian paintings. An engraving by Marcantonio, giving a restoration of this painting by Raphael, and the frieze of a silver jug after Rubens are published as further illustrations.

Illustrations of Virgil.—In *Berl. Phil. W.* March 24, 1906, R. ENGELMANN shows that the Pompeian painting of the death of Laocoön is an illustration of Virgil and presupposes the well-known marble group, the date of which (see *Am. J. Arch.* 1906, p. 101) is now established. The mosaic from Sousse (*Mon. Piot*, IV, p. 242) representing the departure of Aeneas from Dido is especially characterized by the presence of a bacchante as an illustration of Virgil. An engraving by Marcantonio is cited in illustration of the use of the accessories in the Pompeian painting.

Roman Terra-cotta Lamps.—In *Rec. Past*, V, 1906, pp. 170-186 (32 figs.), E. W. CLARK discusses Roman terra-cotta lamps, in the classification of which he follows Fink, except that he adds to Fink's four types a fifth (type A, 300-200 B.C.), earlier in date than Fink's type I, to include the "Esquiline lamps."

The Altar of Peace of Augustus.—In *Rec. Past*, V, 1906, pp. 104-111 (4 figs.), J. C. EGBERT describes the Altar of Peace erected by Augustus and gives a sketch of its history.

The Salutations of Nero.—In *R. Arch.* VII, 1906, pp. 142-144, H. STUART JONES, in reply to E. Maynial (*ibid.* IV, 1904, pp. 172-178; *Am. J. Arch.* 1905, p. 219), maintains that the sixth salutation cannot refer to the capture of Tigranocerta, in September, 59 A.D., as Nero is called Imp. VI in the Acts of the Arval Brothers of January 3 of that year, that the seventh salutation refers to the capture of Tigranocerta (Tacitus, *Ann.* XIII, 41, 5), and that the tenth salutation belongs to some time between 64 and 66 A.D.

The Imperial Titles of M. Aurelius Severus Alexander.—In *R. Stor. Ant.* X, 1906, pp. 116–124, G. CASTALDI, employing epigraphic, numismatic, and other testimony, fixes the dates of the titles, etc., of M. Aurelius Severus Alexander as follows: Imperial Salutations, I, 222 A.D., II, 233 A.D.; Potestas tribunicia, I, March 11 to December 31, 222 A.D., II–XIV, beginning January 1 every year from 223 to 235 A.D.; Consulates, I, autumn to December 31, 221 A.D.; II, autumn to December, 225, A.D.; III, autumn to December, 228 A.D. His departure from Rome to fight the Persians took place in the latter part of 231 A.D.; his departure against the Germans in 234; and his death, in March, 235 A.D.

The Illyrian Tax and the Boundaries of Provinces.—In *Röm. Mitth.* XX, 1905, pp. 223–229, C. PATSCH finds that the known stations of the *vectigal Illyrici* do not all lie at the boundaries of provinces. Domaszewski's conclusions (*Arch.-Ep. Mitth.* XIII, pp. 129 ff.) are therefore in part incorrect. The *vectigal* was probably a road tax rather than an import duty.

Etrusca.—In five pamphlets, the last of which are dated 1905, Baron CARRA DE VAUX takes up and develops the theory of Isaac Taylor that the Etruscan and Pelasgian languages are akin to the Altaic. He discusses a variety of Etruscan monuments and inscriptions, which he interprets by means of Altaic languages (Paris, G. Klincksieck).

The Mano Pantea.—In *Proc. Soc. Ant.* XX, 1905, pp. 324–334 (12 figs.), F. T. ELWORTHY discusses the bronze hands with the index and second fingers raised and the third and fourth fingers closed upon the palm, which go by the name of Mano Pantea or Votive Hand. They are covered with symbols of various deities in relief. Very few bear votive inscriptions, and probably the hands were prophylactic, not votive.

Leaden Tesserae.—Leaden tesserae and their matrices form the subject of a second paper by L. CESANO in *B. Com. Roma*, XXXIII, 1905, pp. 146–153 (11 figs.).

Pliny's Journalist Methods.—In *Röm. Mitth.* XX, 1905, pp. 206–213, F. HAUSER discusses Detlefsen's theory that Pliny used a censor's list in making his citations of works of art in Rome (see *Am. J. Arch.* 1906, p. 178), and concludes that such procedure is highly improbable, for the censor's list, granted that it existed, would have been useless for Pliny's purpose.

Studies in Roman History.—In publishing a second edition of *Christianity and the Roman Government*, E. G. HARDY has added five essays previously published in the *English Historical Review*, the *Journal of Philosophy*, and in his *Introduction to Plutarch's Lives of Galba and Otho*. While the book is historical, not archaeological, it contains information derived from inscriptions and other archaeological sources. (*Studies in Roman History*, by E. G. Hardy. London, 1906, Swan Sonnenschein & Co., ix, 349 pp. 12mo.)

SPAIN

The Linares Bas-relief and Roman Mines in Baetica.—In *Archaeologia*, LIX, ii, 1905, pp. 311–322 (3 pls.; 16 figs.), H. SANDARS describes the traces of Roman mining operations in Andalusia, the ancient Baetica, especially those at Palazuelos, not far from Castulo. The place is called "Hannibal's Mines," and probably the Carthaginians did work the mines

here. A relief at Linares, of Roman date, represents miners in a gallery. Various other antiquities, chiefly utensils, are published.

FRANCE

The Greeks in Southern Gaul.— In *Jh. Oesterr. Arch. I.* IX, 1906, pp. 139–164, E. MAASS discusses the ancient sources of information concerning Greek settlements in southern Gaul, especially the legend of Keltos and the connection of Heracles with that region, which indicates an early Doric settlement.

Gallo-Roman Cities.— In *C. R. Acad. Insc.* 1906, pp. 102–196, A. BLANCHET gives a list of 43 Gallo-Roman cities and the length of the circuit walls of each. The walls built under Augustus and his immediate successors are longer than those built later. So, at the beginning of the fourth century, Autun had only one-twentieth of the area enclosed by Augustus, and Nîmes was only one-seventh of its former size.

Temple of Augustus and Livia at Vienne (Isère).— In *Ami d. Mon.* XIX, 1905, p. 305 (cf. p. 350), CH. LENORMANT publishes the ground plan of the small hexastyle temple of Augustus and Livia at Vienne.

The So-called Statue of Ausonius at Auch.— In *R. Ét. Anc.* VIII, 1906, p. 52 (fig.), PH. LAUZUN publishes the draped statuette (height 0.47 m.) in the museum at Auch, which has been called a statue of Ausonius without any sufficient reason. It probably dates from a time before that of Ausonius.

Mother Goddesses.— In *R. Ét. Anc.* VIII, 1906, pp. 53–58 (2 figs.), G. GASSIES publishes a statue found at Meaux, which represents a seated, draped, female figure holding some apples in her lap. It may have been a *pendant* to the god with a sack, found at the same place. This goddess of fertility is, like other similar deities, a mother-goddess. Similar figures from other places, especially from Capua, are compared.

Records of Roman Surveys.— The fragmentary inscription found at Orange, ancient Arausio (see *Am. J. Arch.* 1905, p. 223), is published with a full commentary and discussion by A. SCHULTEN, in *Hermes*, XLI, 1906, pp. 1–44 (pl.). The previously discovered inscriptions of similar character are also discussed. They are probably a record of part of the Gallic census of Augustus, and may be dated about 20 B.C., certainly before 12 A.D.

The Coins found at Famars in 1824.— In *R. Ét. Anc.* VIII, 1906, pp. 165–167, CH. DANGIBEAUD publishes from a note of the Count A. de Bremond of Ars, a catalogue of coins found at Famars in 1824, which seem to have been buried about the end of the fifth century after Christ.

A Decoration copied from a Coin.— In *B. Soc. Ant. Fr.* 1905, pp. 225–227 (fig.), A. BLANCHET publishes a stamped silver plaque in the Museum at Nancy, which decorated a fibula. On it is a seated female figure holding in the right hand a Victory on a globe, in the left a sceptre. The inscription reads: *invicta Roma utere felix*. The whole is copied from coins of Priscus Attalus, with the inscription *invicta Roma aeterna*.

Roman and Merovingian Rings.— In *R. Arch.* VII, 1906, pp. 165–172 (24 figs.), CLAUDIUS CÔTE describes twenty-three additional Roman and Merovingian rings in his collection at Lyons (see *Am. J. Arch.* 1905, p. 483). The materials are gold, silver, bronze, and iron. One of the most

interesting rings has a double bezel on which Venus and Cupid are represented.

The Battle of Paris.—In *R. Arch.* VII, 1906, pp. 173–176, A. BLANCHET remarks à propos of the article by H. Siegler Schmidt (*ibid.* VI, pp. 257–271; *Am. J. Arch.* 1906, p. 204) that the account given by Caesar (*Bell. Gall.* VII, 57–62) leaves many points in obscurity. *Ibid.* pp. 209–210, SEYMOUR DE RICCI maintains that Metiosodunum or Metlosodunum is not Meudon, but rather Melun, and that Genabum or Cenabum was at Orléans.

The Cult of Menhirs among the Celts.—In *C. R. Acad. Insc.* 1906, pp. 146–152, ARBOIS DE JUBAINVILLE discusses the cult of menhirs among the Celts, which persisted even to the time of Charlemagne. Perhaps it was adopted by the Celts from the earlier inhabitants.

Gallo-Roman Notes.—In *R. Ét. Anc.* VIII, 1906, pp. 64–73, the ‘Chronique Gallo-romaine’ contains various notes chiefly on recent publications relating to Gallo-Roman antiquities. *Ibid.* pp. 168–172, C. J(ULLIAN) gives a series of similar notes.

AUSTRIA-HUNGARY

The Treasure of Gold from Michalków.—In *Jh. Oesterr. Arch.* I. IX, 1906, pp. 32–39 (12 figs.), K. HADACZEK discusses the gold ornaments



FIGURE 2. — DIADEM FROM MICHALKÓW.

found at Michalków (cf. *ibid.* VI, pp. 116 ff.), and assigns them to a time between the eighth and the sixth centuries B.C. and to a place not in Galicia, but somewhere in the northern Balkan region, between the Black Sea and the Adriatic. The relations of the art exhibited here to that of Italy and Greece and to objects found in graves in eastern Galicia are discussed.

King Ecritusirus.—In *Jh. Oesterr. Arch.* I. IX, 1906, pp. 70–74 (fig.), W. KUBITSCHKE discusses a silver coin found in 1904 at Mallnitz or Ober-Tauern and now in the Carolino-Augustum Museum at Salzburg. On each side is a portrait head. The inscription, divided between the two sides of

the coin, reads *Gaesatorix re[x] Ecritusiri reg(is) fil(ius)*. The names are discussed. This Gaesatorix may be the son of the Kritasirus mentioned by Strabo, VII, 3, 11, C. 304, who was defeated by Burebista about 60 B.C.

Sidrona; Dusmanes. — In *Jh. Oesterr. Arch. I. VIII*, 1905, Beiblatt, cols. 119 ff., C. PATSCH notes that the Sidrini mentioned in the inscription found at Bruška (*ibid.* col. 54) are the inhabitants of the town of Sidrona (Ptolemaeus II, 16, 9 f.). He also (*ibid.* col. 121) identifies the fort *Δούσμανες* (Procopius, *De Aedificiis*, 284, 5) in the territory of Naissus with the Praesidium Dasmiani of the *Tabula Peutingeriana* and Dasmiani of *Geogr. Rav.* 192, 2.

GREAT BRITAIN

Palaeolithic Implements in Sussex. — In *Proc. Soc. Ant.* XX, 1905, pp. 197–207 (3 figs.), R. GARRAWAY RICE describes some palaeolithic implements from the terrace gravels of the River Arun and the western Rother. They were found at depths varying from 20 to 200 feet, and differ greatly in type.

The Manufacture of Palstaves. — In *Proc. Soc. Ant.* XX, 1905, pp. 258–261, E. K. CLARK explains the method of casting palstaves and their bronze moulds. Temporary clay moulds were formed from a permanent model, and these moulds were converted into bronze. In the bronze moulds lead celtis were cast, which could be used as models for clay moulds, or could be hollowed out to serve as core-boxes.

Iron Currency in Britain. — In *Proc. Soc. Ant.* XXII, ii, pp. 179–194 (11 figs.), R. A. SMITH discusses various iron bars found in England, which have been explained as unfinished swords. He concludes that they were used as currency, and quotes Caesar's statement in *Bell. Gall.* V, *utuntur aut aere, aut nummo aureo, aut taleis* [some texts read *annulis*] *ferreis ad certum pondus examinatis pro nummo*.

Roman Fulling in Britain. — In *Archaeologia*, LIX, ii, 1905, pp. 207–232 (11 pls.), GEORGE E. FOX, after some discussion of the fuller's establishment at Pompeii, describes and discusses the Roman villa at Chedworth, Gloucestershire, the Roman villa in Titsey Park, and a group of Roman buildings uncovered at Darenth, Kent, in 1894–5. In all of these places he finds arrangements for fulling. At Darenth there were two houses, one of the corridor type, the other of the courtyard type. Here a *fullonica* was established, for the needs of which the two houses were joined together and a third block added. Later this third block only was used as a *fullonica*; the other buildings were used as habitations, and a hall was added. Somewhat similar changes took place at Chedworth and Titsey Park.

Bronze Dagger and Armlet. — In *Proc. Soc. Ant.* XX, 1905, p. 335 (pl.), H. S. COWPER publishes a bronze armlet, found some time ago in Furness. It is made of a plate of bronze, hammered into a tube, and then bent into a ring. It bears an incised pattern of rings and dots. It is of the Hallstatt period, and may be imported. A bronze dagger, found near Al-dingham, is similar to fig. 315 in Evans' *Ancient Stone Implements* (1881). A flattened stone cone found in Smyrna is also described. This may have been used as an arrow shaft polisher.

Pins of the Hand Type. — In *Proc. Soc. Ant.* XX, 1905, pp. 344–354 (11 figs.), R. A. SMITH discusses the development of late-Keltic pins of

the so-called hand type from pins with a simple ring above a curve, which may be dated about 400 B.C., to elaborately ornamented pins made more than ten centuries later.

The Island of Ictis.—In *Archaeologia*, LIX, ii, 1905, pp. 281-288 (2 figs.; cf. *Proc. Soc. Ant.* XX, p. 342), C. REID shows by geological evidence that the island of Ictis (Mictis) or Vectis mentioned by Timaeus, Diodorus Siculus, and Caesar is the Isle of Wight, and cannot be St. Michael's Mount.

AFRICA

The House of the Antistii at Thibilis.—In *Mélanges Nicole* (Geneva, 1905), pp. 43-55 (2 pls.), R. CAGNAT describes the house of the Antistii at Thibilis, in Algeria. In the atrium was an altar (*lararium*), with reliefs representing garlands, serpents, and a youthful deity holding a cornucopia in his left hand. His right hand holds a patera over an altar. Inscriptions, *Genio domus sacrum. Pro salute Q. Antistii Adventi Postumi Aquilini leg(ati) Aug(usti) leg(ionis) II Adiutricis et Noriae Crispinae eius et L. Antisti Mundi Burri et Antoniae Priscæ matris eius et liberorum et famil(iae) eorum, Agathopus lib(ertus) ex viso d(ono) d(edit) and Q. Antistius Agathopus ex viso d(ono) d(edit) idemque dedicavit K(alendis) Mart(is) Macrino et Celso co(n)s(ulibus)*, give the name of the owner of the house and the date (164 A.D.). This Q. Antistius Adventus commanded the legion II Adiutrix, which served against the Parthians in 164. Other inscriptions relating to him and his important family are published.

The Route from Capsa to Tacape.—In *B. M. Soc. Ant. Fr. Mémoires*, 1903 (Paris, 1905), pp. 153-230, J. TOUTAIN publishes sixty-one milestones from the Roman route from Capsa (Gafsa) to Tacape (Gabes). The earliest, which bear the name of the proconsul L. Asprenas, date from the year 14-15 A.D.; the latest date from the fourth century. These milestones are discussed, and the few remains of antiquity along the route are described.

A Letter of J. P. d'Ollivier to Peiresc.—In *B. M. Soc. Ant. Fr. Mémoires*, 1903 (Paris, 1905), pp. 1-40 (3 pls.), L. POINSSOT publishes a letter from J. P. d'Ollivier to Peiresc. It contains copies of several inscriptions from northern Africa, which lead to some criticisms and corrections of the *C.I.L.* and, as several inscriptions are *milliaria*, to chronological and topographical discussions. A note is added, pp. 275-276.

Coins of Galerius.—In *B. M. Soc. Ant. Fr.* 1905, pp. 273-276, J. MAURICE discusses coins of Carthage on which the personification of Carthage appears, and argues that Galerius is among the emperors in whose names these coins (293-305 A.D.) were struck, and that coins were struck at Carthage in his name under the second tetrarchy (305-306 A.D.).

The Economic Geography of Morocco.—In *C. R. Acad. Insc.* 1906, pp. 135-138, M. BESNIER gives a list of the minerals, vegetables, and animals (wild and tame) known to have existed in ancient times in Mauretania Tingitana (Morocco). The products of the different parts of the province were rich and various.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART GENERAL AND MISCELLANEOUS

Christ, Michael, Gabriel. — In *Berl. Phil. W.* March 24, 1906, *EB.* NESTLE argues that the abbreviation ΧΜΓ in inscriptions and manuscripts consists of the initials of Christ, Michael, Gabriel, and does not stand for Χριστὸν Μαρία γεννᾷ or the like. *Ibid.* April 21, A. DIETERICH argues that γέννα is a substantive, meaning "birth" and "mother," and that the letters ΧΜΓ signify Χριστὸς (Χριστοῦ, Χριστέ) Μαρία γέννα.

Byzantine Leadens Medals. — In *J. Int. Arch. Num.* VIII, 1902, pp. 195–222 (cf. *Am. J. Arch.* 1906, p. 205), K. M. KONSTANTINOPOULOS continues his catalogue of Byzantine leaden medals in the Numismatic Museum at Athens, describing Nos. 1058–1199.

Inscriptions on Byzantine Medals. — In *J. Int. Arch. Num.* VIII, 1905, pp. 223–226, K. M. KONSTANTINOPOULOS gives new readings of three metrical inscriptions on Byzantine leaden medals, published by G. Schlumberger: 1. (*R. Ét. Gr.* 1894, *Mélanges d'Archéologie Byzantine*, I, p. 259), Φυλάσσει με φρουρὰ μαρτύρων καλλινίκων; 2. (*Sigillographie de l'Empire Byzantine*, pp. 694 f.), Δνάς [με] φρουρεῖ κα[λ]λ[ι]νίκων μαρτύρων σεβαστὸν Θεόδωρον τὸν Ποντινέ(ω)[τη]ν;

3. (*ibid.* p. 702), Τηρῶ γραφὰς Ἀθημιώτου Στεφάνου.

The Leadens Medal of David of Trebizond. — In *J. Int. Arch. Num.* VIII, 1905, pp. 237–248, G. P. VEGLERIS maintains that a certain leaden medal (cf. *Am. J. Arch.* 1906, p. 205) belongs to the last emperor of Trebizond. *Ibid.* pp. 293–322 (pl.) K. M. KONSTANTINOPOULOS replies, reaffirming his attribution of the medal to David Comnenus, brother of Alexius.

Stone Images in Southern Russia. — In *Rec. Past*, V, 1906, pp. 35–39 (3 figs.), VLADIMIR RIEDEL offers an explanation of the numerous rude stone images of women found in southern Russia. The heathen Slavs used to bury the widow with her deceased husband. After the introduction of Christianity, stone images may have been substituted for the widows themselves.

Sanctuary Rings. — In *Reliq.* XII, 1906, pp. 96–105 (11 figs.), J. TAVENOR-PERRY publishes a number of sanctuary rings from various places. These rings, held in the mouth of a beast, frequently a lion, were attached to the doors of churches which had the right of sanctuary. Originally, perhaps, those who desired the protection of sanctuary had to take hold of the ring.

The Martyrdom of St. Thomas à Becket on a Swedish Font. — In *Reliq.* XII, 1906, pp. 126–131 (4 figs.), a font at Lynesjö, Sweden, is published, on which the martyrdom of St. Thomas à Becket is represented, with Christ blessing two of the disciples, the Coronation of the Virgin, and the Baptism of Christ. The style, though rude, is vigorous and lively. In the representation of the martyrdom of St. Thomas à Becket are some historical inaccuracies.

The Seal of Sveder de Apecoude. — In *R. Arch.* VI, 1905, pp. 432–439 (2 figs.), J. SIX calls attention to the importance of mediaeval seals for the study of schools of art, then publishes and discusses the seal of Sveder de Apecoude, affixed to acts of the years 1332 and 1333 in the archives of

Utrecht. Sveder de Apecoude was one of the most important men of Utrecht at that time. The central part of the seal is an ancient gem with a representation of Leda and the swan.

Unpublished Monuments of Moslem Art.—Several works of Moslem art, scattered here and there in the collections and museums of Europe, are discussed by GASTON MIGEON in *Gaz. B.-A.* XXXV, 1906, pp. 205-214. The most noteworthy is a copper cloisonné basin in the Ferdinandeum at Innsbruck, with a very Byzantine sovereign seated in a central medallion, holding a sceptre in each hand. Two circular friezes bear inscriptions in Persian and Arabic, the latter giving the name of an Ortokid prince of about 1148 A.D. Cloisonné art dates back to the period of the Sassanids, and its later renaissance may be due to Chinese influence spread over western Asia by the Turks. A bronze lion in the museum at Cassel is assigned by Migeon to the twelfth century and is an Egyptian product. The chefs d'œuvre, perhaps, of Moslem handicraft as represented in European collections are the ivory plaques in the Carrand collection bequeathed to the Bargello in Florence and a little silver coffer, on which appear two persons, seated and playing the harp and guitar. The latter is in the treasure of St. Mark at Venice, and both plaques and coffer are of the thirteenth century.

ITALY

The Inkstand of a Byzantine Calligrapher.—The "Treasure" of the cathedral at Padua possesses a silver inkstand encircled by figures in relief which appear at first sight to be of the latest period of Romano-Hellenistic art. On the cover is a Gorgon's head of almost classic workmanship. The inscription around the lid, however, shows a closed omega which only appears in Byzantine works of the ninth or tenth century. It reads: + βαφῆς δοχείον ὃ Λέοντι πᾶς πόρος (Holder of pigment, O universal resource of Leo!) and another inscription on the bottom reads: + Λέων τὸ τερπνὸν θαῦμα τὸν (sic) καλλιγράφων (Leo, the delight and wonder of calligraphers). A casket in the treasure of Anagni cathedral is cited in comparison. It was originally entirely covered with silver plates bearing figures in relief, but has lost many of them. Here the reliefs are done with stamps, while on the inkstand they are really modelled. The casket is a work of the thirteenth century, and the plates with figures in relief are made with stamps copied from late Hellenistic monuments. So the colossus of Hercules, which stood in the hippodrome at Constantinople until the beginning of the thirteenth century, is often found copied on Byzantine ivories. The inkstand of Padua and the casket at Anagni belong, the former at the beginning, the latter at the end of that period in Byzantine art which was marked by interest in and imitation of the classical forms of antiquity, and lasts from the ninth to the thirteenth century. (PIETRO TOESCA in *L'Arte*, 1906, pp. 35-44.)

S. Antonio del Viennese at Borgo San Donnino.—A. PETTORELLI, in *Rass. d'Arte*, 1906, pp. 22-30, writes of the church of S. Antonio del Viennese at Borgo San Donnino and the hospice connected with it. The little church was built about the end of the twelfth or the beginning of the thirteenth century, but was enlarged in the second half of the thirteenth. The writer describes the frescoes of the thirteenth century, now almost

completely vanished, which once ornamented the church and hospice, and gives notes concerning the legend and the iconography of S. Antonio del Viennese.

Romanesque Wall Paintings at Ferentillo.—In *Rep. f. K. XXVIII*, 1905, pp. 391–405, AUGUST SCHMARSOW gives a description and appreciation of the twelfth-century frescoes in the Abbey Church of San Pietro, near Ferentillo, on the road from Terni to Spoleto. The decorations practically covered the whole of the church, but interest centres in the paintings of the nave. The walls are covered at the top with a painted colonnade, reminding one of the architectural perspectives on the walls of Pompeian houses. Each arch seems to open into an airy space, through which flies a bird, the technique of which, like the architectural *motif*, preserves the classic tradition. Beneath the upper colonnade runs a second, through the openings of which appears a mass of water filled with fish in lively motion. Lower still comes the row of windows with the intervening spaces devoted to frescoes. Under the windows is painted an architrave supported by columns whereby the lower wall is again divided for the painted decoration. Such a scheme throws much light on the architectural framework for compositions used by the early Umbrian school, which O. Wulff has recently tried to derive from miniatures. The whole scheme of the nave frescoes culminates in those of the triumphal arch, at the top of which appears the Hand of God, blessing after the Greek manner, significant of a Byzantine source of inspiration. The decoration of the nave begins between the windows on the left as one enters, with the creation, in which God is represented beardless, or in the form of the Logos. The pictures on this side, which are arranged in three rows, are all taken from the Old Testament, and the series is continued in the history of the Kings on the other side, but the generally poor preservation of the frescoes is here somewhat worse. It is only in the third row that a subject from the New Testament occurs, the “Adoration of the Magi.” The “Return of the Magi” is a characteristic departure from the early Christian tradition which controls the choice and conceptions of the subjects, the scene being strongly Germanic and mediaeval in character. An early Christian element appears in the fish which lies on the table in the “Last Supper.” The decorations ended over the entrance door with the Crucifixion, which, with most of the frescoes on the end wall, was sacrificed to a restoration about 1500. The frescoes of the apse and its neighborhood are of the middle of the fifteenth century, as a partially preserved inscription tells us. Schmarsow expresses the hope that the Italian scholars will speedily provide for the proper publication of these frescoes, “*dies einzigartige Denkmal echt romanischer Malerei auf italienischem Boden*,” the appreciation of which may well change the character of criticism of pre-Giottoesque painting in Italy.

The Frescoes at Santa Maria Donna Regina at Naples.—The frescoes in Sta. Maria Donna Regina at Naples, founded by Maria of Hungary, wife of Charles II of Anjou, are assigned by E. Bertaux doubtfully to Pietro Lorenzetti of Siena, and inasmuch as the earliest works of this master date from 1316 or 1320, Bertaux conjectures that the frescoes were not completed until about the latter date, although the church itself was plainly finished before 1316. VENTURI regards them as the work of three hands — Pietro Cavallini, a pupil of his, and some painter, perhaps Siennese,

under his influence. The writer points out the close relations between these frescoes and those of Cavallini in Sta. Cecilia at Rome, and closes with a list of the principal works which may be attributed to him or to his *bottega*. (*L'Arte*, 1906, pp. 117-124.)

The Silver Altar of Pistoia Cathedral.— In *Reliq.* XII, 1906, pp. 19-28 (5 figs.), E. A. JONES describes the silver altar in the cathedral at Pistoia. The frontal, by Andrea d' Jacopo d' Ognabene, of Pistoia, was made between 1293 and 1316 A.D. It is adorned with fifteen square panels representing scenes from the New Testament in relief. At either end are three figures, probably prophets. The left wing, by Pietro di Leonardo, of Florence, consists of nine squares enclosed in a framework of delicate arabesque. Seven scenes from the Old Testament are represented, and, in addition, the Birth and the Marriage of the Virgin. Another Florentine, Leonardo di Ser Giovanni, made (1371) the right wing, in the nine squares of which he represented nine scenes from the life of St. James, the patron of the cathedral. The earliest part of the altar, the seated figure of St. James, is in the centre of the reredos. It is the work of Giglio Pisano, who was engaged in 1349. Above St. James is Christ in majesty, holding a book and surrounded by twelve cherubs. The rest of the reredos is decorated with figures of saints and apostles in Gothic niches, busts in medallions, an Annunciation (by Pietro d' Arrigo), and other figures and ornaments by various artists.

A Chronological Classification of Christian Sarcophagi.— In *L'Arte*, 1906, pp. 81-85, F. Y. OHLSEN seeks to make a chronological classification of the sarcophagi of the Christian era in Rome, not only on the basis hitherto used of historical data such as inscriptions, place of discovery, etc., but with reference to style and technique. He finds that the stylistic and technical periods coincide with the historical evidences of date. The periods are ten in number, from 250 ("at the latest") to the last, which includes monuments from the fifth century to the Middle Ages. The sarcophagus in Sta. Maria Antiqua is put in the first period, in spite of the generally received attribution to the early fourth century. Pastoral representations are divided into four periods: the first dates about 253; the second is typified by the cover of the sarcophagus of Pope Melchiades (d. 311) in S. Callisto; the third belongs to the middle of the fourth century; and the last to the middle of the fifth. The writer's criteria drawn from costume are an extension to the reliefs of Wilpert's work on the early Christian frescoes. He finds that the male figure in the *imago clypeata* at first wears the *toga fusa*, which afterward becomes less loose, approaching the himation in draping; the *contabulatio* becomes frequent from the fourth century on, and the fifth is marked by two crossing folds. The jewels of women become more Byzantine with the lapse of time, and the mode of dressing the hair is of assistance in dating. The trophies on the sides of sarcophagi are in relief throughout the third century, but in the course of the fourth the custom of incising them prevails. The writer signalizes the constantly increasing variety of the content and the equally decreasing power of expression in these monuments, and illustrates the resulting form in which the scenes are many but executed individually with increasing barrenness.

The "Titulus Praxedis."— The church which bore the title of "Titulus

Praxedis" was restored practically to its present form by Paschal (817-824), and is now known as Santa Prassede. It forms the subject of an article by DE WAAL in *Röm. Quart.* 1905, pp. 169-180. He rejects as worthless the *Gesta Potentianae et Praxedis*, according to which Praxedis, from whom the "Titulus" was named, was a daughter of the Senator Pudens, the friend of Peter and Paul. Our certain knowledge of the history of the name and the church is summed up as follows: a Praxedis was buried in the catacomb of Priscilla, together with a martyr Potentiana; the "titulus Praxedis" first appears at the end of the fifth century in the documents, but was built perhaps in the fourth century by an unknown person or possibly by the woman Praxedis, who afterward received a popular canonization by reason of being buried near St. Potentiana.

New Interpretations.—In *Röm. Quart.* 1905, pp. 181-193, WILPERT corrects another error in Rushforth's publication of the frescoes of Sta. Maria Antiqua and offers solutions for three problems which have hitherto vexed the Christian archaeologist. The miracles from the New Testament with which John VII (705-7) decorated the Presbyterium of Sta. Maria Antiqua run from right to left, not from left to right, as Rushforth says, and the first scene is the "Appearance of Christ to his Disciples on the Road to Emmaus," the identification being fixed by the inscription which Wilpert has deciphered on the city in the background, *ciVITAS emMAVS*. The artist thus followed Luke, whose account of the miracles following the resurrection begins with this episode. The subject is foreign to the catacomb frescoes, but was hitherto thought to be represented in a group of Christ and two disciples on a sarcophagus from Le Puy in France (LE BLANT, *Sarcophages chrétiens de la Gaule*, pl. xvii, 4). Wilpert shows that the latter scene is only partly preserved, and a proper restoration would show two more disciples to the right of Christ, thus making the customary central group of "Christ between four disciples" which is common on Gallic sarcophagi. In the mosaics of the triumphal arch of Sta. Maria Maggiore, the two seated female figures in the "Adoration of the Magi" have always troubled the interpreters. While the one to the left of the enthroned Christ is generally conceded to be Mary, the one on the right has undergone all sorts of explanations, the latest being that of J. P. Richter and A. C. Taylor (*The Golden Age of Classic Christian Art*, p. 337), who recognize in it a "Sibyl." Wilpert makes it a repetition of the Virgin on the other side of the throne, defending his theory with instances of similar repetitions of the same figure in the same composition in early Christian art, and explains its occurrence here as due to the desire to emphasize the double character of Mary as Virgin and mother of God. A similar reference to the Council of Ephesus, which vindicated to the Virgin her title of *θεοτόκος*, and to celebrate which the church was dedicated to her by Sixtus III, is supposed by Wilpert in the mosaic in the centre of the arch, which represents a throne of gold and precious stones, flanked by the symbols of the Evangelists and Peter and Paul. On the throne is a gemmed cross and a wreath, the latter referring to the victory of orthodoxy at the council, and the cross and throne being symbolical of the council itself, in view of the custom which provided for the sittings of early councils a magnificent throne, on which rested an Evangel, to symbolize the presence of Christ.

Sancta Maria Antiqua.—In *Rec. Past*, V, 1906, pp. 131-137 (6 figs.),

J. C. EGBERT describes the church of Sta. Maria Antiqua, its frescoes, and the sarcophagi found in it.

S. Salvatore di Gallia.—P. SPEZE continues his historical and topographical studies relating to S. Salvatore di Gallia in *B. Com. Roma*, XXXIII, 1905, pp. 233-263.

FRANCE

The Portal of the Cathedral at Rouen.—In *R. Arch.* VI, 1905, pp. 385-411 (4 pls.; 4 figs.), LOUISE PILLION finishes her discussion of the sculptures at the sides of the *portail des libraires* of Rouen cathedral. The whole sculptured decoration shows excellent and homogeneous execution, sense of life and composition, and that suppleness and largeness in the rendering of forms which contemporary artists call *le gras*. The scenes and figures represented are derived from one of the mediaeval encyclopaedias, with stories from Genesis, the Judgment of Solomon, figures of the Vices and Virtues, and types taken from the Bestiaries or the *Merceilles d'Ynde*.

Limoges Enamels.—In *R. Arch.* VI, 1905, pp. 418-431 (6 pls.), J. J. MARQUET DE VASSELLOT concludes his discussion of Limoges enamels with background of wavy lines (see *Am. J. Arch.* 1906, p. 210). These enamels of the twelfth and thirteenth centuries show strong Byzantine influence, and even stronger influence of the school that flourished on and near the Meuse.

ENGLAND

Wall Paintings at Friskney, Lincolnshire.—In *Archaeologia*, LIX, ii, 1905, pp. 371-374 (3 pls.), H. J. CHEALES publishes three much defaced wall paintings in All Saints' church, at Friskney. The first represents the Nativity, the other two, which are in the clerestory and form a pair, represent (1) King David and the Prophets and (2) a Pope and four Doctors of the Church. The decoration belongs to the fourteenth century, perhaps between 1320 and 1340. The other paintings of this church have been published in *Archaeologia*, XLVIII, L, and LII.

The Priory of St. Bartholomew, West Smithfield. In *Archaeologia*, LIX, ii, 1905, pp. 376-390 (pl.), E. A. WEBB gives an account of the Augustinian priory of St. Bartholomew, at West Smithfield, from its foundation by Rahere, in 1123.

Steetley Chapel.—In *Reliq.* XII, 1906, pp. 73-95 (12 figs.), G. LE BLANC SMITH describes the Norman chapel at Steetley, Derbyshire.

Spanish Enamel-work of the Fourteenth Century.—A shield of *champlevé* enamel in the possession of Sir C. Robinson, belongs to a series of enamels which, while apparently of Limousin workmanship, really prove the existence of a similar but purely local technique, practised in Spain itself from the twelfth century on. The arms of the shield are those of Aragon and Anjou, and belong to Blanche of Anjou, queen consort of James II of Aragon, from 1295 to 1310. The ring at the top of the shield shows that it was to be used as a pendant for the breast-piece of a horse, such as appears on the equestrian statuette of a young prince of the Carrand collection in the Museo Nazionale at Florence. The escutcheon and statuette are published in *Burl. Mag.* 1906, pp. 421-426, by A. VAN DE PUT. He thinks that the statuette in question has been misnamed, and represents

not the unfortunate Conradin, the competitor of Charles of Anjou for the possession of Sicily, but Henry III of England's youngest son, Edmund, titular king of Sicily from 1254 to 1263.

Moorish Origin of Certain Amulets.—In *Reliq.* XII, 1906, pp. 106-113 (9 figs.), C. B. PLOWRIGHT discusses certain amulets in use in England, especially those in the form of a hand (common as knockers on doors) and a shell. He suggests that they may be of Moorish origin, and were, perhaps, introduced into England by the Crusaders.

The Thurible of Godric.—In *Reliq.* XII, 1906, pp. 50-53 (4 figs.), J. ROMILLY ALLEN publishes a curious bronze object, $3\frac{3}{4}$ in. high by $2\frac{3}{4}$ in. wide, which was found in Pershore (Worcestershire) before 1779, and is now the property of Mr. Oswald G. Knapp. It resembles in form the top of a Saxon spire, and may be part of a thurible.

Bowl with Zoömorphie Handles.—A bronze bowl with zoömorphie handles, found at York in 1829, and now in the museum of the Yorkshire Philosophical Society, is published in *Reliq.* XII, 1906, pp. 60-64 (5 figs.), and this class of monuments is discussed. The ornamental designs resemble those of Hiberno-Saxon manuscripts.

The Sculptured Caves of East Wemyss.—In *Reliq.* XII, 1906, pp. 37-47 (7 figs.), J. PATRICK, continuing his description of the caves of East Wemyss, describes the Factor's Cave. In this the most interesting carvings represent a lion, a nude man and woman ("Adam and Eve"), and a Viking ship. Other carvings are symbolic figures and signs.

AFRICA

Christian Inscriptions of Africa.—In *R. Arch.* VII, 1906, pp. 177-196, P. MONCEAUX, continuing his 'enquête sur l'épigraphie chrétienne d'Afrique' (see *Am. J. Arch.* 1904, p. 326; 1905, p. 224), discusses the metrical inscriptions, which are common from the third century to the Arab conquest, and publishes three inscriptions, with notes. *Ibid.* pp. 260-279, twenty-four more inscriptions (Nos. 156-179), all, with two possible exceptions, from Carthage, and all previously published by De Rossi, *Inscript. Christ.*, Riese, *Anthol. Lat.*, or Bücheler, *Carmina Epigr.*, are published, with notes. *Ibid.* pp. 461-475, fourteen further inscriptions from different places are added.

The Meaning of "Nomina Martyrum."—The word *nomen* has its usual sense in the list of martyrs in the inscription of Anbuzza (*C.I.L.* VIII. 16396), but is used in the sense of "tomb" in a pagan inscription of the same locality—*Nomen hoc titulo Caelius Victor instituit*. Thus from the signification of "name" it came to mean "epitaph," and was soon employed by Christians to denote the "relics" of martyrs. It seems to have preceded the regular words "memoriae" or "reliquiae." (MONCEAUX in *B. Soc. Ant. Fr.* 1905, pp. 208-209.)

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

Dramatic Portraiture.—Under this title CLAUDE PHILLIPS writes in *Burl. Mag.* 1906, pp. 299-315, of certain portrait painters, ancient and modern, who have given us their sitters in the midst of a "definite incident or

phase of feeling." He finds that portraiture becomes more and more superficial as one approaches modern times, and ascribes the lack of penetration apparent in modern work partly to the usually indifferent relations of painter and sitter, partly to the modern conventionality which veils the character of the subject. The vivacity of Sargent's portraits, he remarks, expresses not the spiritual, but the physical being of the sitter, screwed up to its highest point of effectiveness. He pays a tribute to the "sensitive" portraits of the Venetians, and notes a retrogression in the seventeenth century, due to the material splendor with which Rubens cloaked his portraits, and the subjective quality imparted to their sitters by Van Dyck and Rembrandt. Real portraiture was handicapped in the eighteenth century in France by the striving after brilliancy of effect apparent in both painter and subject, the exception being found in the "magically interpretative" sculptures of Houdon. The same faults are found in the English, although some of Reynolds's portraits are strongly dramatic. The series of portraits selected by Phillips as examples, begins with the impressive group of Giovanni Arnolfini and his wife, by Jan Van Eyck. The touching "Old Man and Boy," of Domenico Ghirlandajo, in the Louvre, shows an old man with head and face scarred with disease, caressing a little boy, who raises his face trustingly toward his elder. The ugly portrait of his wife, by Hans Burghmair, in his "Portrait of the Painter and his Wife," has a pathetic realism enhanced by the two skulls reflected from the mirror which she holds in her hand. The tragedy of the portraits is carried out again in the accessories, in a portrait by Lorenzo Lotto, of an unknown man, in the Borghese Gallery, the subject being a richly dressed gentleman, with a strong face stamped with an expression of sorrowing protest, pressing his left hand hard against his side, with the right crushing a handful of flowers on the table beside him, from which emerges a little skull. The incident as the means of character-expression is used by Titian in "Charles V at the Battle of Mülberg," in the Prado, and a work remarkable for the impression of religious ardor which it conveys, is the group of two nuns, by Philippe de Champaigne, in the Louvre. The "dramatic" method is rarely found among the moderns, Lenbach being an exception, and Eugène Carrière, in his "Portrait of a Mother and Son" (New Salon, 1905), a notable one.

Unknown Works of Giovanni Boccati.—In *Rass. bibl. dell' Arte Ital.* 1906, pp. 1-13, B. FELICIANGELI enumerates the works of Giovanni Boccati which he has discovered in preparing a monograph to appear shortly. Of the twelve which he assigns to him without hesitation, three are both dated and signed, while two bear the date only. He also mentions a number of pictures which he believes to have been wrongly attributed to Boccati by other critics, notably Berenson. He publishes three paintings: a "Madonna and Angels" in Dr. Nevin's collection at Rome; a "Madonna and Saints" in the National Gallery at Buda-Pesth, originally in Orvieto; and a "Madonna and Angels" in Mr. Berenson's collections.

Drawings by Filippino Lippi.—In the *Art Journal* of January, 1906, CLAUDE PHILLIPS published two panels by Filippino Lippi in the collection of Sir Henry Samuelson in London, representing the one the Adoration of the Golden Calf, the other Moses striking the Rock, and drew the conclusion that the two pictures were those which Vasari says were executed by Filippino for Matthias Corvinus, king of Hungary. In support of this he

notes the resemblance of the face of an accessory figure in the "Moses" to that of the king as shown upon his medals. GUIDO CAGNOLA in *Rass. d' Arte*, 1906, pp. 41-42, observes that the pictures are later in style than 1488, the year assigned by Vasari to the pictures for the king of Hungary, and point rather to the period between 1496 and 1502, and the Strozzi half-moon which appears on the right shoulder of the calf confirms him in the belief that the pictures were done while the painter was working in the Strozzi chapel. Cagnola publishes two of Filippino's drawings formerly in the Habich collection at Cassel, sold in 1889 by the firm of Gutekunst at Stuttgart, one of which is evidently the design for the "Moses" published by Phillips. The other is a "Moses saved from the Waters."

Architecture in Paintings by Jean Fouquet and Memling.—H. A. VASNIER in *Gaz. B.-A.* XXXV, 1906, pp. 196-204, points out the almost universal disregard for truth in the architectural backgrounds of even so careful painters as Albrecht Dürer, and contrasts with them Memling and Jean Fouquet, in whose works consciousness and evident knowledge of architecture combined to make the buildings in their pictures true even to detail. He cites particularly the "Arrival of St. Ursula in Cologne" by Memling, in which a perfect view of the chief monuments of the city is given and the interior of old St. Peter's in a miniature by Fouquet in the *Grandes Chroniques de France*. As a result of these observations, he offers this accuracy in the architectural background as a criterion for attributions to these two artists.

New Attributions to Jan Mostaert.—In *Rep. f. K.* XXVIII, 1905, pp. 517-521, FRIEDLÄNDER adds twelve pictures to the list of Jan Mostaert's productions. The first is a "Crucifixion" recently offered in London as a Schongauer and coming from the collection of Lord Northwick. The heads too large and hands too small, the careful avoidance of sharp corners in drapery, bespeak the hand of Mostaert, of whom this is one of the most important works. The next four paintings are attributed somewhat doubtfully to Mostaert. The subject of all four is the "Ecce Homo" and they are in Verona, Moscow, London, and Cologne respectively. The attribution to Mostaert of the altarpiece in the National Museum at Copenhagen is an important addition to the life of the painter, bringing him as it does into relations with Christian II of Denmark, the donor. The next five works which Friedländer ascribes to the painter are portraits: a pair of portraits of a man and his wife in private possession at Wiesbaden; a "Portrait of a Lady" in the University collection at Würzburg, catalogued as "Mabuse"; a portrait of a young man wearing the large flat hat customary among members of the Imperial family about 1520, who Friedländer suggests is Ferdinand I or Charles V. This picture was sold at Lepke's in Berlin as a Holbein in 1888. The fifth is a male portrait in the Rijks museum at Amsterdam (No. 145). The last picture to be noticed is a St. Christopher in the collection Mayer van den Bergh at Antwerp, apparently referred to by Van Mander's remark in his biography of Mostaert to the effect that he made a "great piece—a St. Christopher in a landscape."

The Development of Rembrandt's Etchings.—In *Burl. Mag.* 1906, pp. 87-96, C. J. HOLMES traces the development of Rembrandt as an etcher on the basis of his etchings in the British Museum, showing that his later works are due less to the creative power of genius than to the cumulative effect of years of experiment. The badly bitten plates of his earlier period

show what faults he had to overcome, and more than one work of his early maturity shows poor modelling. To correct this he set himself to work from nature, producing in 1630 a number of studies from beggars, models, and himself, with great improvement as a result.

Magic Coins. — In *J. Int. Arch. Num.* VIII, 1905, pp. 257-292 (2 pls.; 6 figs.), I. N. SVORONOS discusses modern Greek traditions about coins. A series of extremely rude medals, on which a sow with her young is represented, has been ascribed to different relatively early times, but Svoronos ascribes it to the seventeenth or eighteenth century. There is a popular belief that the possessor of a certain coin can find ancient treasures, and these rude coins were probably made to palm off upon country folk as possessing this magic quality. The reason for the type of the sow with young is not clear. Perhaps it is connected with the popular belief that the hedgehog finds the four leaf clover, which leads to the discovery of buried treasure. Roman coins, on which the sow with young that indicated to Aeneas the site of his city is represented, may have some connection with the type. Various other types of magic coins and similar objects are discussed.

ITALY

Giotto's Authorship of the "Vele" disputed. — In the "Miracle of St. Francis" in the lower church of S. Francesco at Assisi, VENTURI recognizes the hand of a painter whom, from the outline of his faces, he calls the "oblong master." He reappears again in the stories from the life of Christ in the north transept, but here he is assisted by a painter who may be recognized by the dark shadows he puts around the eyes of his figures and his deep, black outlines. Comparing the frescoes of the cross-vault, the so-called "Vele," with Giotto's in the Cappella dell' Arena at Padua, Venturi refuses to admit that the former, while inspired by Giotto, can be his actual work, and assigns them instead to the "oblong master," with traces here and there of this painter of the dark outlines, who, by the way, must have had a hand in the before-mentioned frescoes at Padua. The "oblong master" shows affinity to Bernardo Daddi, to whom Venturi ascribes incidentally the triptych in the sacristy of St. Peter's at Rome, hitherto attributed to Giotto. (*L'Arte*, 1906, pp. 19-34.)

Lippo Memmi and Sassetta. — F. MASON PERKINS, in *Rass. d'Arte*, 1906, p. 31, publishes two pictures by Lippo Memmi, both representing St. Peter, one in the Chiaramonte Bordonaro collection at Palermo, there attributed to Francesco Traini, and the other in the Louvre, where it bears the name of Taddeo Bartoli. He mentions also a Madonna on a reliquary belonging to Bernhard Berenson, and another Madonna, in a polychrome frame, belonging to C. Fairfax Murray, both of which he considers the work of this artist. Mr. Perkins announces in the same article the discovery in the Museo Cristiano at the Vatican of four pictures by Sassetta, which he promises to publish soon in the *Rassegna*.

Drawings from the Antique attributed to Pisanello. — No drawings from ancient coins are really by Pisanello except perhaps a head of Faustina the Elder in the His de la Salle collection. Several drawings, mostly made in Rome, where Pisanello was in 1431 and 1432, may be by him and are certainly of his time and school. Some have been previously identified. A

drawing in the University Galleries at Oxford is to be published by Mr. Sidney Colvin. The river god on the verso of the Berlin sheet 1359 is a copy of the Tiber (originally Tigris) of the Capitol. The drawing in Berlin, No. 1358, representing a boar hunt, is derived from a sarcophagus now at Mantua, but in Pisanello's time at Rome, from which the Venus on a sheet in the Recueil Vallardi (fol. 194, No. 2397, verso) is also derived. The Hercules on this sheet is taken from an Orestes on a sarcophagus, possibly that which was formerly in the Palazzo Giustiniani or that in the Cathedral at Husillos (ROBERT, *Sarkophagreliefs*, II, Nos. 156, 157, pl. lv). The third figure on this sheet is not identified. (G. F. HILL, *Papers of the British School at Rome*, vol. III, 1906, pp. 259-303; 2 pls.; 5 figs. in text.)

The Work of Francesco Laurana in Sicily. — A document recently discovered in which Francesco Laurana demands justice from the viceroy of Sicily, stating that he has not been paid for certain works executed at Partanna and is compelled to leave without recompense to perform contracts at Sciacca, has thrown considerable light on the artist's activity in Sicily and led to the multiplication of works assigned to him. The document is dated 1468, and the context shows that he must have been in Sicily before, although hitherto his stay in Sicily has been supposed to be limited by the years 1468, the date of the Mastrantonio chapel in S. Francesco at Palermo, and 1471, the date inscribed on the statue of the Virgin in the church of the Crocifisso di Noto. The unpaid-for sculptures at Partanna have disappeared, but in Sciacca we may recognize as Laurana's the north door of the church of Sta. Margherita, the scheme of which is repeated in the aedicula of the Capello Riggio in S. Francesco at Palermo. On the basis of these and the already known works of Laurana, a number of Madonnas can be assigned to him and some other pieces, of which the most important are the fountain for holy water at the cathedral in Palermo and a remarkable bust of Pietro Speciale, standing in a niche in the house of this gentleman at Palermo. (E. MANCERI and S. AGATI in *Russ. d'Arte*, 1906, pp. 1-9.)

The Venus of Melos and a Madonna of Lorenzetto. — The figure of the Madonna by Lorenzetto, commonly called the *Madonna del Sasso*, which stands above the tomb of Raphael in the Pantheon is an evident imitation of a replica of the Venus of Melos which stands in the Giardino della Pigna of the Vatican, according to F. RAVAISSON-MOLLIEN. The statue of Lorenzetto has larger and more powerful lines than the ancient work and has lost some of the latter's elegance, a change perhaps due to instructions given by Raphael to the sculptor. (*Chron. d. Arts*, April 21, 1906, p. 125.)

The Date of Two Portraits in the Uffizi. — The date of the portraits of the Count and Countess of Urbino by Piero della Francesca has never been certainly fixed, the suggestions ranging from 1459 to 1469, Berenson's choice being 1465. New evidence proves that he is right. ADOLFO CINQUINI publishes in *L'Arte*, 1906, p. 56, an epigram on the portrait of the Count, drawn from a Vatican manuscript, and written by the Carmelite Ferabò, who lived in Urbino a short time in 1466. The portrait was thus made before 1466, and since Piero was absent from Urbino in 1460 and was working at Arezzo in 1466, its execution must be put between 1461 and 1465, the latter date being indicated by the mature appearance of the young Countess.

The So-called "Beatrice d'Este" in the Pinacoteca Ambrosiana. — In a recent monograph Luca Beltrami inclines to the acceptance of the tra-

ditional title of the "Beatrice d' Este" in the Pinacoteca Ambrosiana, and also to its attribution to Leonardo. GUSTAVO FRIZZONI in *Rass. d' Art*, 1906, pp. 17-21, reviews the evidence and finds that enough resemblance does not exist between this picture and the portraits of Beatrice d' Este to warrant the identification with the young princess of Ferrara. The authorship he still considers doubtful, but thinks that the technique of the picture is too rigidly "quattrocentistica" to be the product of Leonardo's hand, and that the author must be found in a combination of portraitist and miniature-painter, like Ambrogio de Predis. This was also the view taken by Morelli.

New Attributions to Antoniazio Romano.—EMIL JACOBSEN in *Rep. f. K.* XXIX, 1906, pp. 104-107, adds six works in Rome to the list of paintings by Antoniazio Romano. The first is the "Martyrdom of St. Sebastian," recently discovered in Naples by Venturi and bought for the Galleria Nazionale in the Palazzo Corsini. Venturi attributed it to Antoniazio's master Melozzo da Forlì, but Jacobsen regards the pupil as the author, particularly noting the characteristic feet and toes. The "Madonna between Sts. Peter and Paul" in the drawing- and print-room of the Palazzo Corsini is also ascribed by Jacobsen to Antoniazio, or a pupil of his working under the influence of Filippino Lippi. Umbrian influence is apparent in the "Madonna and Child between adoring Angels" in the Capitoline, which has been attributed to the obscure Ingegno, but has the high eyebrows and small mouth of Antoniazio's Virgins. A picture which has hitherto escaped the notice of students is the "Madonna between John the Baptist and St. Francis" in the chapel to the right of the high altar in the Pantheon, which is called a Perugino in the church itself, but shows the hand of Antoniazio in the low foreheads of the saints. The Umbrian element in Antoniazio's art again appears in the lovely "Madonna" from the Papal antechamber, recently added to the Pinacoteca of the Vatican (see *Am. J. Arch.* 1906, p. 127). Lastly, Jacobsen is of the opinion that not only the Crucifixion on the ciborium of St. John Lateran, but all the painted decoration of the ciborium had its origin in Antoniazio's *bottega*.

A Façade by Giuliano da San Gallo.—In *R. Arch.* VII, 1906, pp. 56-78 (2 figs.), M. REYMOND discusses a design by Giuliano da San Gallo for the façade of the church of San Lorenzo, in Florence, which was left unfinished by Brunelleschi, and urges that the design be carried out on the church.

Sixteenth Century Engravings Illustrative of Classical Sculpture.—At the first open meeting of the British School at Rome, January 4, 1906, T. ASHBY, Jr., discussed Sixteenth Century Engravings Illustrative of Classical Sculpture. The number of exact reproductions of ancient works of sculpture is less than one might suppose. The *Speculum Romanae Magnificentiae*, by Antoine Lafrery, whose activity in Rome may be traced from 1544 to 1575, contains engravings of buildings and sculptures. Before 1570 appeared the *Antiquarum Statuarum Urbis Romae Liber Primus*, 52 plates by Johannes Baptista de Cavalleriis. Before 1578 an enlarged work (Books I and II) of 100 plates appeared, and 100 further plates, of much inferior execution, were issued in 1595 as Books III and IV. Meanwhile an album of 75 plates had been issued in 1584 by Lorenzo della Vacceria. Two collections of busts were published by Lafrery,—those of Achilles Statius, 1569, and Fulvius Ursinus, 1570. The famous woodblock plan of

Venice of 1500, often attributed to Jacopo de' Barbari, was also discussed. (*Athen.* January 27, 1906; *Cl. R.* XX, 1906, p. 136 f.)

The "Mysteries" and Baccio Baldini Engravings. — ÉMILE MALE, who recently published a study of the influence of the mystery-plays on the art of their time (see *Am. J. Arch.* 1904, p. 503) has made an interesting discovery of a similar relation existing between the "Mysteries" produced in Florence in the fifteenth century and the series of thirty-six engravings of Sibyls and Prophets which have always been attributed to Baccio Baldini. In a mystery-play called the "Annunciation," dating from the latter part of the fifteenth century, an angel invites the Sibyls and Prophets to tell what they know of the Saviour whom God has promised to men. These personages then reply each with eight verses, which are, with some small differences, the very ones engraved by Baldini beneath his figures. Both the play and the engravings must be later than 1481, as the engravings, which we must now recognize as having been copied from the costumes in the play, show the influence of Filippo Barbieri's book *Discordantie nonnullae*, in which he informs his readers how each Sibyl was costumed. (*Gaz. B.-A.* XXXV, 1906, pp. 89-94.)

The Garden and Antiquarium of Cardinal Cesi. — In *Röm. Mith.* XX, 1905, pp. 267-276 (5 figs.), D. GNOLI describes the palace and garden of Cardinal Federico Cesi (died 1565). The house is now No. 1, Via del S. Uffizio. The works of ancient art that once belonged to the cardinal passed for the most part into the Ludovisi collection, and are now in the Museo delle Terme; a few are in the Capitoline Museum.

Greek Patterns in Italian Embroideries. — At a meeting of the British School at Rome, February 2, 1906, A. J. B. WACE discussed certain patterns in Italian embroideries, tambour, and drawn-thread work. The principal Greek pattern consists of a frieze composed of the tree of life, the siren, the cock, and the double-headed eagle. Each of these elements degenerates and becomes conventionalized. The more they degenerate, the more they lose their geometrical Greek character, and become free and natural. (*Athen.* February 10, 1906; *Cl. R.* XX, 1906, p. 235.)

FRANCE

The Altarpiece in the Hospice at Beaune. — F. DE MÉLY in *Gaz. B.-A.* XXXV, 1906, pp. 21-38 and 113-130, describes and discusses the altarpiece of the *Hôtel-Dieu* at Beaune. The altarpiece, which represents the "Last Judgment," is a *retable* of seven panels, a large central one with three smaller ones folding up in it from each side. Above to right and left were two small independent panels which folded over the figure of Christ that occupies the upper centre of the composition. The panels have been sawed in two and mounted on canvas to afford a view of the reverses which contain portraits of Nicolas Rolin and his wife, the founders of the *Hôtel-Dieu*, a St. Sebastian, and a St. Anthony. The little panels which covered the figure of Christ had in their backs the angel and Virgin of an annunciation. In the first article, which contains a reproduction, de Mély reviews the conflicting opinions which have been passed upon the picture and points out the inaccuracies in the descriptions of it. In the second he passes to a detailed critique of the picture and arrives at the following main conclu-

sions: (1) the altarpiece was ordered for the hospice by the chancellor Rolin and by Guigone de Salins, his wife; (2) it was begun about 1443 and finished before 1448, so far as the interior was concerned, the backs of the panels having been done at least before 1452; (3) several artists collaborated in its execution, and Roger van den Weyden very probably painted the portraits of Pope Eugenius IV, Philippe le Bon, Nicolas Rolin, and his son, Jean Cardinal Rolin, Guigone de Salins, and others, which appear here and there in the composition; (4) the Christ, Virgin, St. John, and St. Michael in the centre are assigned by de Mély to Memling, whose signature he believes to have discovered among the undeciphered words which are painted in the border of the robe of Christ.

The Window of the Chapel of Margaret of Austria at Brou. — This remarkable window, dating about 1525, has a double scheme of decoration. The top is devoted to a frieze representing a long procession of patriarchs and saints surrounding Christ. Below this is the main composition, an Assumption of the Virgin with the praying figures of Philibert le Beau and Margaret of Austria below. "Madame" ordered the window, together with the other decorations of the church, from one van Boghem, a master-mason of Brussels, who employed French workmen for its actual execution. The frieze is a copy of a lost work of Titian's, first engraved by Niccolo Boldrini, whose copy is preserved in the Uffizi, and afterward a stock subject among engravers. The main composition is after Dürer's "Assumption" in the series of woodcuts called "The Life of the Virgin," which he took from his famous "Altarpiece of Jacob Heller," burned at Munich in 1674. It is probable that this woodcut was one of the things presented by him to Margaret during his visit to the Low Countries in 1520 and 1521, and thus became the model for the window. The window has lost all of the finer qualities of the Dürer, but the composition is not spoiled, and an original value is added in the wonderful selection of the colors. (VICTOR NODÉ in *Gaz. B.-A.* XXXV, 1906, pp. 95-112.)

The "Belles Heures" of the Duc de Berri. — The manuscript of the "Belles Heures," formerly in the possession of the family d'Ailly and now in that of Baron Edmond de Rothschild, is described by PAUL DURRIEU in *Gaz. B.-A.* XXXV, 1906, pp. 265-292. He finds that the illustrations are by the same hands that painted the miniatures in the "Très riches Heures" at Chantilly, *i.e.* Pol de Limbourg and his brothers, but show an art less advanced than the latter, having been finished in 1413, while the Chantilly manuscript was not finished in the middle of 1416. In regard to the substitution of the landscape for the gold or conventionally ornamented background, a change which came about in the fourteenth century, the writer observes that the earlier illuminations of the Duc de Berri cling to the old traditions, while Pol de Limbourg declares in favor of the new and presents the first example of an artist who not only wishes to paint a landscape but to express the "moods of nature," an attitude which did not thrive in Italy, but becomes more and more characteristic of northern art.

Pictures by Taddeo di Bartolo in France. — In *R. Arch.* VII, 1906, pp. 236-238 (pl.), MARY LOGAN BERENSON publishes a Madonna by Taddeo di Bartolo, of Siena, in the Musée Crozatier at Le Puy, and for comparison, part of the triptych at Perugia. No. 1152 in the Louvre, a St. Peter currently ascribed to Taddeo, is here ascribed to Lippo Memmi;

but No. 1622, a Crucifixion, catalogued as anonymous, is ascribed to Taddeo. A large triptych in the Museum of Grenoble (No. 372), a Virgin in the Musée des Beaux-Arts at Nantes (No. 306, there ascribed to Simone Martini), and a small crucifixion in the museum at Aurillac (No. 28), are all here ascribed to Taddeo di Bartolo.

GERMANY

The Stations of Adam Krafft.—In a monograph on the "stations" of Adam Krafft in the churchyard of the Johanniskirche in Nuremberg (*Rep. f. K.* XXVIII, 1905, pp. 351 and 495), CHRISTIAN GEYER arrives at the conclusion that the donor of the stations was not Martin Ketzler, but Heinrich Marschalk of Raeheneck, who had already caused the erection of a similar work in Bamberg. The stations are a part of the same piece of work with the tomb in the so-called Holzschuherkapelle, and both were finished about the year 1506.

The New Rembrandt at Frankfort.—In *Burl. Mag.* 1906, pp. 168-175, Rembrandt's "Blinding of Samson," recently acquired by the Frankfort Gallery, is discussed by W. R. VALENTINER. Besides the more obvious qualities of the great picture, he notes that the picture betrays the unmistakable influence of the *baroque*. The only approximately square shape which is given to the picture, the draperies, the fantastic costumes, the high relief at some points, reduced to little more than silhouette at others, are all traceable to this influence. The sensuality of the picture, the cruelty shown in depicting the very act of the blinding, reflect a time of strong mental and physical excitement in the artist's life which can be identified with that "Storm and Stress" period following his union with Saskia, whose features are pictured in the Delilah.

A New Interpretation of the "Lovers" in the Ducal Museum at Gotha.—In the painting of the early sixteenth century called the "Lovers," which represents a young gentleman and his sweetheart exchanging gifts, the only clue to the identity of the person represented is the coat-of-arms, which is that of the Grafen von Hanau. With this to start from, CARL GEBHARDT arrives at the conclusion that the youth must be Ludwig, a younger son of Philip II of Hanau-Lichtenberg. The group can scarcely represent a betrothal, as the bride's coat-of-arms is not present, and another kind of connection is thereby indicated. Ludwig sustained such a relation with a woman whose name is not known. Gebhardt considers the picture a piece commemorative of a reconciliation after a quarrel and gives an apposite explanation of the inscribed words which are put into the mouths of the young nobleman and his mistress. He ascribes the picture to some master of the upper Rhenish school, as Ludwig von Hanau-Lichtenberg resided at the time the picture was painted in Strassburg, or at least in Elsass. (*Rep. f. K.* XXVIII, 1906, pp. 466-473.) KARL SIMON takes exception to Gebhardt's interpretation of the rhymed inscriptions on linguistic grounds, and believes that they merely refer to the gifts. (*Rep. f. K.* XXIX, 1906, pp. 30-31.)

ENGLAND

The Fourteenth Century Mosaic in the Victoria and Albert Museum.—The large mosaic in the Victoria and Albert Museum representing

the nativity of the Virgin passed until recently for a part of the mosaic decoration done for the façade of the Orvieto Cathedral by Andrea di Cione, known as Orcagna. An article by FUMI in *Rivista d'Arte* for November, 1905, purports to show that the work was not Orcagna's, but was executed by Fra Giovanni Leonardelli and Ugolino di Prete Ilario in 1365. In 1785-1787, the Orvieto mosaics were restored by two workmen from the Vatican named Tomberli and Cerasoli, who took out certain badly damaged portions and replaced them with copies. These portions were taken to Rome and sold to an antiquary named Pio Marinangeli, who reconstructed the composition and added the false inscription, stating that the mosaic was executed by Andrea di Cione in 1360. This reconstruction, according to Sig. Fumi, is the mosaic now in the Victoria and Albert Museum. (LIONEL CUST in *Burl. Mag.* 1906, pp. 433-434.)

The "Lovers" at Buckingham Palace.—Two articles on this picture called the "Lovers" appear in *Burl. Mag.* 1906, pp. 71-79 (fig.). In the first LIONEL CUST gives a history of the painting and its copies and describes it, by reason of the tradition attaching to the picture and pointing alternately to Giorgione and Titian, as a work originating in Giorgione's brain and executed by Titian. We find, in fact, in Van Dyck's Italian sketch-book a copy of the painting, which is there ascribed to Titian. The figures in the pictures are a young Venetian gentleman and a young woman of the courtesan type, whom he supports in his arms. In the background appears the head of a servant. According to Cust, Paris Bordone copied the scene in the rather vulgar group in the Brera, and he contrasts the latter picture with that of Buckingham Palace to show the impossibility of Bordone's authorship. HERBERT COOK, on the other hand, in the second article expresses the opinion that the version in Casa Buonarroti at Florence may be the original by Giorgione and that the hotter flesh tints and crumpled treatment of the drapery betray the hand of Paris Bordone.

Venetian Portraits in England.—In *Burl. Mag.* 1906, pp. 338-344, HERBERT COOK publishes again the "Portrait of a Venetian Gentleman" by Giorgione, first claimed for that artist (as a copy) by Berenson. He compares this portrait with three evident imitations of this ultimate style of Giorgione's which show the vogue which Giorgionesque portraits enjoyed in the first half of the sixteenth century. The first is a "Portrait of a Man" in the collection of Sir Spencer Maryon-Wilson, by Basaiti; the second, likewise a male portrait, is a signed work of the rare Domenico Caprioli, and exists in the Bowes Museum, Barnard Castle; the third, a thoroughly Giorgionesque male portrait by Cariani, is in the Duke of Devonshire's collection at Chatsworth.

English Miniature Painters.—The *Burl. Mag.* for January, February, April, and May, 1906, contains a series of articles by Sir RICHARD HOLMES on the miniature painters of England. The first two articles treat of Nicholas Hilliard (1537-1619), and contain some quaint extracts from Hilliard's *Treatise on the Art of Limning*, one of which describes a sitting given him by Queen Elizabeth. Some of his portraits are copies of Holbein, and one at Montagu House affords us our best likeness of Prince Arthur. The most noteworthy of the miniatures reproduced in the articles is the full-length portrait of George Clifford, Earl of Cumberland, which is also in the Duke of Buccleuch's collection at Montagu House. The third

article takes up Isaac Oliver, whom Lionel Cust has found to be of Huguenot parentage, and the pupil of Hilliard. He was never the royal miniaturist, like his master, but painted portraits of James I and of his court, besides other pieces which have disappeared, among them a Burial of Christ described in Van der Doort's catalogue. Among the reproductions the most noteworthy are the portraits of the artist himself, a masterly piece, now in Windsor Castle, the so-called "Mary Queen of Scots," in Dr. Mead's collection, and a fine Sir Philip Sidney with an elaborate landscape background, also in Windsor Castle. Peter Oliver, Isaac's son, who helped his father turn out his long series of court portraits and continued it after his death, is chiefly noteworthy for his delicate copies of the masterpieces collected by Charles I at Whitehall, particularly of the Titians. Another artist frequently employed by Charles I was John Hoskins (d. 1664), two miniatures by whom are reproduced in the fourth article, a portrait of Falkland, and one of the mother of Cromwell, showing Hoskins's skill in the delineation of linen drapery.

Andrea d'Asola and Peter Ugellemeyer.—In *Burl. Mag.* 1906, pp. 16-21, H. Y. THOMPSON publishes two illuminated pages of the Latin Aristotle of Andrea d'Asola, father-in-law of Aldo Manuzio, and founder of the printing house which his son-in-law made famous. At the bottom of the first page appears the Latin hexameter: *Ulmer Aristotilem Petrus perduxerat orbi*, which Thompson explains by recalling the fact that Nicolas Jenson, whose presses were purchased by Andrea, had appointed in his will a certain Peter Ugellemeyer as guardian of his children and administrator of his estate. It was by him, then, that the presses were made over to Andrea, and the Latin motto is a complimentary reference to Jenson's executor, Ugellemeyer being softened into the more tractable Ulmer.

The Exposition at the Burlington Fine Arts Club.—HERBERT COOK discusses in *L'Arte*, 1906, pp. 143-146, some of the less-known Venetian pictures which recently appeared at the exposition at the Burlington Fine Arts Club. Two pictures by Lorenzo Lotto, belonging to Mr. Robert Benson, came to light for the first time, a "Madonna" and a "Susanna," with a charming landscape background containing some Flemish elements. Palma Vecchio was represented by a portrait, from the same collection, possibly of himself, and the remarkable "Miser" of the Kemp collection was also in evidence, a picture assigned to an ancient copyist of Giorgione by Berenson, but regarded as original by Cook. The "Triumphal Procession," belonging to Sir Frederick Cook, is of Giorgione's school.

A Gold Cup.—In *Archaeologia*, LIX, ii, 1905, pp. 233 f. (pl.), C. H. READ publishes a large gold cup belonging to the Duke of Portland. The bowl has a shell-like form, with elaborate projecting scroll-work enamelled and set with jewels, and having at the back a figure of Pan with Cupid seated astride of his neck, all modelled in the round; the stem is formed of a pair of lovers embracing, and the foot is of a lozenge form, made up of enamelled scrolls alternating with jewelled bands. The work is remarkably fine and vigorous. It is probably German work of about the second quarter of the seventeenth century.

UNITED STATES

Pictures in the Yerkes Collection in New York.—The paintings in the collection bequeathed by Mr. Yerkes to the city of New York are described by BERENSON in *Rass. d' Arte*, 1906, pp. 33–38. After disposing of some of the more manifestly false attributions, he takes up four works which offer particular interest to the student. A work by Cordegliaghi, a “Madonna with Donor,” bears his signature, and is nevertheless a close replica of the Madonna of Previtali belonging to Dr. Frizzoni. This last case of close resemblance between the two, together with their similar signatures, induces Berenson finally to adopt the belief that Cordegliaghi and Previtali were one and the same. Andrea Solari’s “Annunciation,” which aroused interest at the Burlington Fine Arts Club Exposition of 1899, is to be found in this collection. An “Assumption of the Virgin,” typically Sienese, would be at once ascribed to Bartolo di Fredi, were it not for the signature, which shows it to be the work of his son, Andrea di Bartolo, and the second signed work of his which is known, the other being a picture in SS. Pietro e Paolo at Buonconvento, mentioned by Milanese. A palpably false “Ghirlandajo,” representing a female head, is a modern copy after that interesting artist of Lucca who painted the *tondo* of the “Madonna and St. Jerome, with a donor and his wife,” in the possession of Francis Lathrop of New York. Berenson cites two other works of his, a “San Biagio and Santa Lucia” in Marchese Mazzarosa’s collection at Lucca and a “Madonna and Saints” in the Pinacoteca of the same city.

Pollaiuolo’s “Hercules and Nessus.”—The superb Pollaiuolo in the Jarves collection at New Haven, representing the rape of Deianira by Nessus, while Hercules aims an arrow at the ravisher, is reproduced in *Burl. Mag.* 1906, p. 441. In spite of the awkwardness of Deianira’s position as she is swung round by the centaur to protect him from Hercules’ shaft, the figures are among Pollaiuolo’s best, and the landscape background is an important monument for the history of Florentine landscape-painting. The attitude of Hercules leads Miss BERTHA M. HOWLAND, in *Burl. Mag.* 1906, pp. 63–64, to suppose a direct or indirect imitation of this picture by Dürer in his “Hercules fighting the Stymphalian Birds” in the National Museum at Nuremberg.

AMERICAN ARCHAEOLOGY

The Copper Age in America.—In *Am. Ant.* XXVIII, 1906, pp. 149 ff., STEPHEN D. PEET animadverts on the use of copper in widespread tracts in both the Americas, and draws resemblances between the knives, spears, hoes, helmets, and axes of America and of the Lake Dwellings of Switzerland. He concludes with a comparison of symbolism in America with that in Babylonia and Egypt.

Bronze Age Pottery in Great Britain and America.—In *Proc. Soc. Ant. Scotland*, XXXIX (ser. 4, vol. III), 1905, pp. 326 ff., JOHN ABERCROMBY discusses the ornamentation of the beaker-class of pottery. The methods of decorating and the designs used are interesting in comparison with those of Pueblo and Mississippi American vases. (Cf. *Bureau of Ethnology Report*, 4, 1882–1883, pp. 278 ff. and 427 ff.)

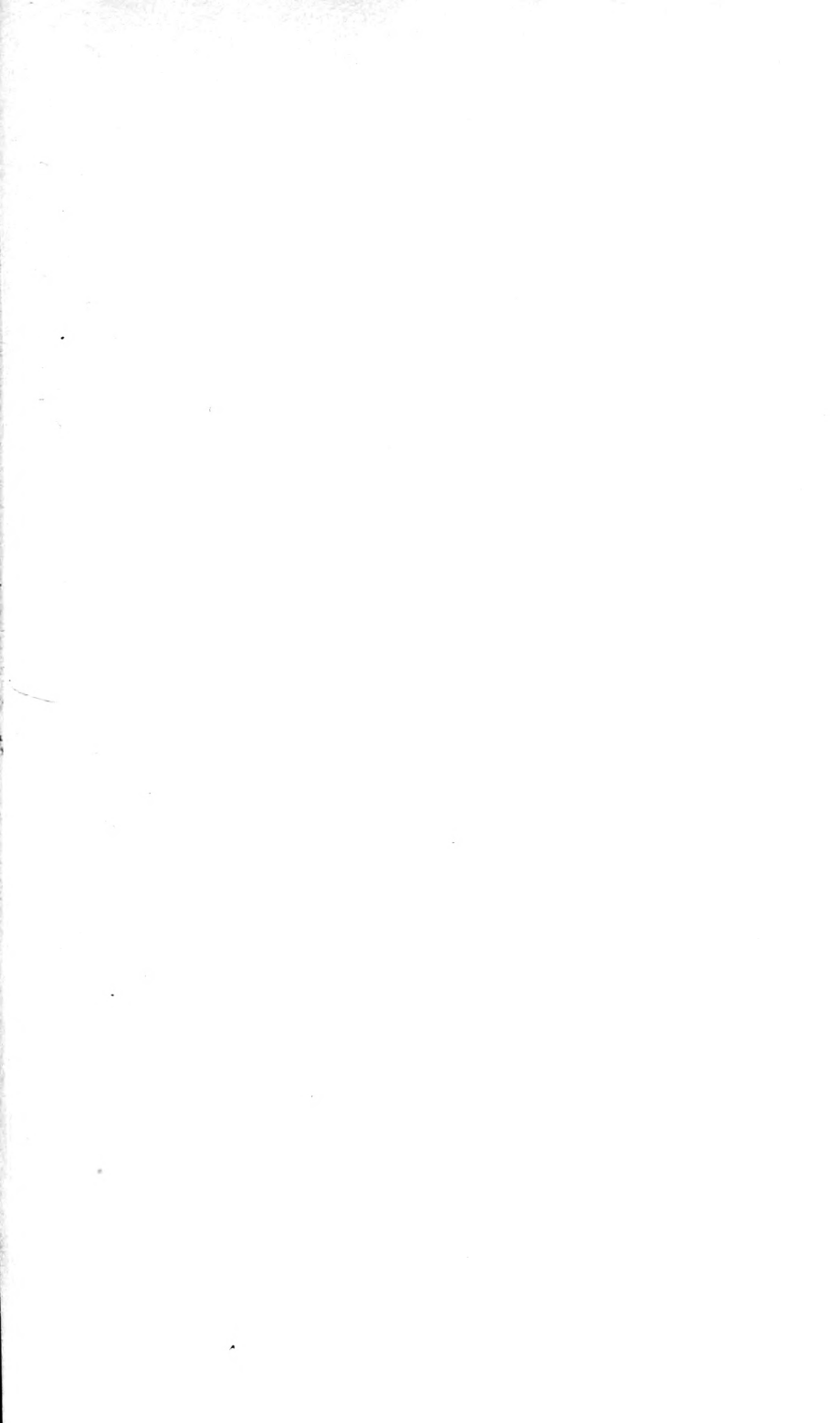
The Pillager Indians.— In *Rec. Past*, V, 1906, pp. 99-103 (5 figs.), F. A. FLOWER describes the dwellings of the Pillager Indians on Flower Island in Lake Burntside, north of Lake Superior. On this and the neighboring islands fragments of three kinds of pottery with incised and raised linear decoration are found, and the Indian king says his ancestors bought the pottery from friendly Indians who lived farther south ages ago.

"Gorgetts."— In the *Bulletin of the Department of Archaeology of Phillips Academy* (Andover, Mass.), vol. II, 1906, C. PEABODY and W. K. MOOREHEAD discuss "The So-called Gorgets," and offer numerous suggestions as to possible uses for that type of "ceremonial stone".

The Old Stone Fort at Nacozdoches, Texas.— In the *Quarterly of the Texas State Historical Association*, IX, 1906, p. 283, HERBERT E. BOLTON discusses the "Old Stone Fort" at Nacozdoches. Proceeding from the absence of mention of this fort in the accounts of Ybarbo, and Father de Solis (1768), the author is of the opinion that it is posterior to Gil Ybarbo's settlement in 1779.

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An Index to volumes I-X (1897-1906) of the *American Journal of Archaeology*, Second Series, is in preparation and will probably be issued during 1907.



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